

PHONOGRAPH

MUSIC LOVERS'
MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. III

October, 1928

No. 1

Edited by
AXEL B. JOHNSON

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

Published by

THE PHONOGRAPH PUBLISHING CO., Inc.

General Offices and Studio: 47 Hampstead Road, Jamaica Plain, Boston, Mass.

Telephone Jamaica 5054: Cable Address: "Phono"

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Yearly subscription price \$4.00 in the United States and \$5.00 in Canada and other foreign countries, postage prepaid. Single copies 35 cents.

All communications should be addressed to the Managing Editor at the Studio, 47 Hampstead Road, Jamaica Plain, Boston, Mass. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

General Review

TWO new recordings of Mozart's E flat Symphony head the British releases for September; Erich Kleiber conducts one for H. M. V. and Weingartner conducts the other for Columbia. Abendroth, remembered for his recent performance of Brahms' Fourth for H. M. V., is now heard in a new set of Brahms' First. The rapidly growing list of De Falla records is augmented by a disk from Piero Coppola coupling the Spanish Dance from *La Vida Breve* and the *Danse rituelle du feu* from *El Amor Brujo*. H. M. V.'s operatic series is continued with a complete *La Bohème* in thirteen records by artists from La Scala under the direction of Carlo Sabajno, conductor of the *Rigoletto* album.

The other leading releases by H. M. V. are: Instrumental—Grieg's Violin Sonata in C minor, by Marjorie Hayward and Una Bourne; Handel's Violin Sonata in A major, by Isolde Menges; Bach's English Suite in A minor, by Harold Samuel; Liszt's Eleventh Hungarian Rhapsody, by Mark Hambourg; Foulds' Suite Française by the Coldstream Guards Band; miscellaneous piano records by Scharrer (Boyle's Gavotte and Bach's Jesus Joy of Man's Desiring), Moiseivitch (Palmgren's Rococo and Ibert's *Le petit ane blanc*), de Greef (Chopin's Nocturne in F sharp and Waltz in A flat), and Una Bourne (two Chaminade pieces and a Marche Grotesque and Nocturne of her own); and violin records by Menges (the Granados-Kreisler Danza Espanola and Brahms' Waltz in A flat), and Marjorie Harward (Ire-

land's Bagatelle and Nash's Sleepy Tune.) Vocal—Holst's Psalm 86 by the Philharmonic Choir; arias from *Il Trovatore* and Don Carlos by Maartje Offers; and miscellaneous disks by Francis (out this month in the Victor foreign list), Stuart Robertson, John Brownlee, Browning Mummery, etc.

Besides the Mozart E flat Symphony on the Columbia list (it is issued in the new price class of 4 and 6 per record, by the way) there is the Grieg 'Cello Sonata by Salmond and Rumschisky (brought out in this country some time ago), and a Rosamunde album by Sir Hamilton Harty and the Halle Orchestra, containing the Overture, (Alfonso and Estrella) three Entr'actes, Shepherd's Melody, and Ballet Music Nos. 1 and 2. The Queen's Hall Light Orchestra under Pitt plays a Selection from *Pagliacci*; Ignaz Friedman plays the Chopin Mazurka, Op. 7, No. 1, and the Etudes in D flat and G flat; Tertis plays three Sketches of his own for viola and A Pleading by Tchaikowsky; W. H. Squire is heard in a Hamilton Harty Scherzo and a Gliere Serenade for 'cello; and Catterall plays the Brahms-Joachim Hungarian Dance in D minor and Raff's Cavatina. The Don Coassack Choir sings Bortnjansky's Kolj Slavenj and three Russian Folksongs arranged by Dobrowen; Miriam Licette sings the aria Dove Sono from the Marriage of Figaro (in English); and there are miscellaneous vocals by Harold Williams, the Royal Welsh Ladies' Choir, and the St. George's Chapel Choir. Schubert

See last page for Table of Contents

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songs are represented by two records from Frank Titterton (Erl King, On the Water, By the Sea, and Ave Maria) and one from Roy Henderson (Tartarus and The Signpost), all sung in English.

Parlophone issues a re-recording of Siegfried's Funeral March, this time by Max von Schillings instead of Dr. Mörike; Weissmann plays a two-part Freischütz Overture, and Cloez a four-part William Tell. The Rose Quintet is heard in a seven-part recording of Schubert's Forellen Quintet, with Karin Branzell singing Death and the Maiden on the odd side; Robert Watson sings two Stanford sea songs; Edith Lorand plays two-part versions of the Merry Widow—Selection and Fucik's Marinarella Overture; Seinemeyer, Jung, Hirzel, Bader, and Andresen are heard in the finale to Act 1 (1 part) and Act 2 (3 parts.)

Most of the Brunswick releases are American re-pressings, but Cerninkoff's piano solos of Albeniz's Sevilla and Granados' La Maja e el Ruissenor have not been issued here as yet.

The remaining British news of note is the issue of volume one of The Golden Treasury of Recorded Music, published by H. M. V. and devoted to analyses of their Bach and Beethoven sets. It is the first of a series which will be extended to include annotations of all the H. M. V. album sets.

A wide variety of new works have been released in Germany. From the Parlophone Company come Brünnhildes Tod by von Schillings, Strauss' Dorfschwalben aus Oesterreich Waltz by Bodanzky, and Melichar's Marsch-Symphonie by Mitja Nikisch's Jazz Orchestra. Seinemeyer and Pilinsky sing Walther's Prize Song from Die Meistersinger, and augmented by Burg, Jung, and Düttbernd, Scene 5, Act II, of Lohengrin. The Lettish Choir of the National Theatre of Riga sings four excerpts from Boris Godunoff and seven from The Blue Bird. Homocord issues a long list of Schubert songs; a two-part version of the Impromptu, Op. 142, No 3, Theme and Variations, by Walter Giesecking; and Lehar's Weiner Frauen overture and Gold and Silver Waltz conducted by the composer. The Tri-Ergon Company features Seidler-Winkler, conducting the Rosamunde Overture and Military March, and playing the piano part of the 'Cello Sonata (Arpeggionen-Sonate) with Ewel Stegmann, and the B flat Trio, with Stegman and van der Berg. From the German H. M. V. (Polyfar) come Mozart's German Dances and Idomeneo Overture conducted by Erich Kleiber, the Parsival Transformation Music by Knappertsbusch, and Brahms G minor and B minor Rhapsodies for piano, played by Walter Rehberg.

In France, the Polydor releases include the Fire-Bird Suite conducted by Oskar Fried, St. Matthew Passion—Final Chorus by the Kittel Choir, Ravel's Pavanne by Wolff and the Berlin Philharmonic, the Prelude and Fileuse sicilienne from Fauré's Pelleas and Mélisande by Wolff, Tchaikowsky's Fifth Symphony in thirteen parts conducted by A. Kitschin, La Vida Breve—Interlude and Dance by Wolff, and Schubert's Forellen Quintet and A minor Quartet by the

Gewandhaus Quintet and Deman Quartet respectively.

Ruhlmann plays the Blue Danube and Viennese Blood Waltzes for Pathé; Cloez plays Rabaud's Marouf Ballet (four parts) for Odeon; Kleiber records Schubert's "Unfinished" Symphony for Polydor; Paul Romby's Jazz Orchestra plays the Blues from Jonny spielt auf for Polydor; and Homocord releases Debussy's Petite Suite, Peer Gynt Suite, Poet and Peasant Overture, Delibes La Source, Strauss' Tod and Verklärung (conducted by Schuricht), and the Flying Dutchman Overture. Mention should also be made of Mme. Ninon Vallin's Odeon record of two De Falla's Jota, Seguidilla Murcienne, and two vocal excerpts from El amor brujo.

Among the domestic releases Victor's Masterpiece Album M-33 of the Schubert C major Symphony played by Dr. Blech and the London Symphony Orchestra comes first. Three months ago I promised to give an opinion on the comparative ranking of this with the Hamilton Harty (Columbia) version. I have delayed it from last month as I have had one of the hardest imaginable tasks to come to a final conclusion. I trust that you all know that it is my honest endeavor to give you a fair, unbiassed opinion, but even after playing both sets several times, and after discussing their various features with every member of the staff and a few musical friends, I must admit that if I were to go out and buy one set or the other, I would still be unable to make an immediate decision. R. D. D. in what are, in my opinion, excellent reviews of the two versions has pointed out clearly enough the merits and demerits of both sets. I agree with him that the Victor set is the more practical, but I feel that if you want Schubert's C major played as at least I think it should be interpreted, then Columbia is the choice. By all means be sure to hear them both before you buy, because they are so different in every way. Those of you who can afford both sets will be able to understand the enjoyment we at the Studio have in comparing various versions by celebrated conductors.

Victor Masterpiece Set M-34 gives new evidence of the powers of the Budapest String Quartet in Schubert's lovely Death and the Maiden Quartet. Two years' progress in recording gives this version a slight technical superiority over the Columbia set, although the London String Quartet's interpretation is also excellent and has long been considered one of the best contributions to recorded chamber music. The third album in this month's Victor supplement is in the Concert Series, C-2, Stephen Foster's Melodies arranged and conducted by Nat Shilkret with his Victor Orchestra and Salon Group. This is one contribution to recorded music that I don't quite like, for I believe that Foster's songs should be taken more seriously. This is on the type of a broadcast performance and for those who like it, it's good! Several discriminative friends thought it excellent indeed. There is no doubt but that it will have a wide sale with a certain class of record buyers catering to that type of performance.

A very fine record is Bourdon's *Stradella Overture*, played by the Victor Symphony as you have never heard this work played before. Indeed a big seventy-five cents' worth! It is to be hoped that Mr. Bourdon will soon favor us with the *Zampa Overture*, for which we have had so many requests. The two instrumentals on the Victor list are also outstanding. Josef Lhevinne's performance of the Schultz-Evler *Arabesques* on the *Blue Danube Waltz* has been termed by Rachmaninoff one of the great feats of virtuoso piano playing; now it is available in a fine phonographic version as well as for the reproducing piano. Twelve-year-old Yehudi Menuhin's *La Romanesca* and *Sierra Morena* are even revelatory to his powers than his first release. The boy is nothing short of a wonder. What a violin tone!

The Victor vocal releases are led by Onegin's coupling of the Arditi *Bolero* and Chopin's *Impromptu in A flat*, followed by Crooks' smooth versions of *Ah! Sweet Mystery of Life* and *The Song of Songs*, McCormack in two of his old favorites, *Love's Old Sweet Song* and *Kathleen Mavourneen*, and Marion Talley in two sacred songs. The Metropolitan Opera series is continued by a disk by Rosa Ponselle, Martinelli, and chorus in the *Miserere* from *Trovatore*, and Ponselle, Pinza, and chorus in *La vergine degli angeli* from *La Forza del Destino*. Unfortunately this record did not arrive with the rest in time for review in this issue, so mention of it will have to be deferred to next month. The Victor Opera Company continues its series of operatic gems, with a good record of excerpts from *Cavalleria Rusticana* and *Pagliacci*, sung in English.

The Columbia list is headed by two more notable Schubert Sets, *Masterworks 91* and *92*, both examples of splendid music and musicianship. The former is the *B flat Trio*, played by Myra Hess, Yelley D'Aranyi, and Felix Salmond, who although they are handicapped by the fame of the memorable Casals-Cortot-Thibaud version issued by Victor over a year ago, make a brave attempt to equal it. It is hard to make any preference, but the Columbia set is less expensive; it is easily the biggest six dollar's worth in chamber music recordings. *Masterworks 92* is the *G major piano sonata, Op. 78*, played with superb sincerity and artistry by Leff Pouishnoff. The composition is one of Schubert's finest works for piano, and it is hard to imagine a more effective or admirable recorded version than this.

The two leading orchestral disks on the Columbia list are uncommonly interesting. One is a complete *Blue Danube Waltz* by Weingartner and the Royal Philharmonic in a very artistic and beautiful performance; the other is Harty's much heralded reading of *Berlioz' Hungarian March*, coupled with the *Dance of the Sylphes*. It, too, is to be unreservedly recommended. Both these works are twelve-inch, double-sided records, and are sold for only \$1.00 apiece! The remaining orchestra work is by Dajos Bela, heard to his usual good advantage in an excerpt from *The Dollar Princess*.

The vocal records contain some outstanding works, led by Elsa Alsen's fine performance of

Isolde's *Liebestod*, issued also in the new \$1.00 class. Formichi is heard with Grace Holst in a *Thais* excerpt and with chorus in the *Te Deum* from *Tosca*, and Maria Kurenko sings familiar *La Bohème* and *Madame Butterfly* arias. The instrumentals are all significant also, particularly Myra Hess' exquisite record of Ravel's *Pavanne pour une Infante defunte*, although both Blinder and Szigeti are excellent in their violin records. These three works are all ten-inch disks, issued at 75c apiece.

Heading the Brunswick group is Schubert's *Unfinished Symphony* (not released until October 25th), another feather in the cap of Nikolai Sokoloff. He and the Cleveland Orchestra deserve unrestricted praise for producing such a wonderful performance of this somewhat hackneyed music. The leading vocal release is a very impressive coupling of duets by Chamlee and Bonelli, heard in the *Solo Profugo* from *Martha* and *Solenne in quest'ora* from *La Forza del Destino*, a work no operatic fan will want to miss. Both this and the Cleveland Orchestra records are in the \$1.00 a disk price class, of course, as are all Brunswick twelve-inch records. A word of special comment goes to Vincent Lopez for his striking performance of Alexander's *Ragtime Band* and the *Darktown Strutters' Ball*, played with a concert orchestra on a twelve-inch disk. Louis Katzman's smooth versions of "*Was It a Dream?*" and "*Chloe*" are also excellent. A fine 75c band record is that by the Official U. S. Military Academy Band which indicates that the U. S. Marine Band may well look to its laurels if it wishes to retain its reputation as the finest U. S. Military Band. I don't quite like the two *Caucasian Sketches* played by the International Concert Orchestra, as the orchestra is far too small to adequately depict those compositions.

A record of Moussorgsky's *Khovantchina Prelude* and Schubert *Marche Militaire* played by Verbrugghen and the Minneapolis Symphony is announced by Brunswick for its October 11th release. It has not yet reached the Studio, but it is being awaited with anticipation.

The dance and popular releases of all three companies continue to increase in merit each month; the standard maintained this month is unusually high.

Up to this writing as yet no Odeon or Okeh releases have arrived. We are assured that they are on the way, and if they come in on time they will be found mentioned under "*Too Late for Classification*." Several subscribers have written in complaining over the omission of Okeh reviews, but we must state again that we cannot be held responsible and that we have done everything within our power to get the works in time. There have been a few changes in the personnel of the Okeh Corporation which may be the cause for the delay. Surely by next month everything will be running smoothly and our readers may again enjoy the reviews of the excellent Okeh and Odeon releases.

From the National Gramophonic Society we have received two more additions to their library of chamber music works, the Brahms *String Sextet* played by the augmented Spencer Dyke Quar-

tet, and a remarkable work by Malipiero, *Stornelli e Ballate*, played by the Poltronieri String Quartet of Milan, both of which will be of the greatest interest to chamber music connoisseurs.

From the H. Royer Smith Company of Philadelphia we have received the following imported records: Dr. Karl Muck's performance of *Die Meistersinger Overture*; Coppola's records of Massenet's *Scènes Pittoresques*; Schubert's *Wanderer Fantasie* for piano, played by Walter Rehberg; Liszt's *Rhapsodie Espagnol* and *Sonetto del Petrarco No. 104*, by the same pianist; and Beethoven's *Piano Sonata in E minor*, played by Wilhelm Kempff.

From the Gramophone Shop, New York City, we have received: Chopin's *Etudes, Op. 10*, played by Bachaus; Franck's *Organ Chorale in A minor*, played by Guy Weitz; Delius' *Brigg Fair* by Toye and Walk to the *Paradise Gardens* by Beecham; Korngold's *Das Wunder der Heliane* Prelude by Weissmann; excerpts from Krenek's *Jazz Opera*, *Jonny spielt auf*; Dr. Muck's *Trauermarsch* from *Siegfried*, and a Beecham disk coupling the third movement of Rimsky-Korsakow's *Antar* with Borodin's *Prince Igor March*.

Further proof has come to hand in regard to my comments in the August issue on the importation of records by American enthusiasts. Our British cousin, "The Gramophone," devotes considerable space in its "Trade Winds" department to quoting the essence of my remarks. Our friend, the London Editor, willingly admits that there can be no doubt about the correctness of my views and he comments on the fact that to his personal knowledge one of the leading British exporters has clients in every country in the world but seven. However, he forget to mention that up to now when our present American movement has encouraged the three live firms, H. Royer Smith, The Gramophone Shop, and the New York Band Instrument Company to enter the importing field, America has undoubtedly absorbed a large percentage of the large British export trade. However, the London Editor speaks of some "reservations," to my views. I should be most grateful if these reservations were actually specified, for I am anxious to look further into this interesting matter. I am confident I can prove that the present day phonograph movement in America is making its influence strongly felt over the entire world.

Coming to the "Foreign" release lists of the various manufacturers we find the Victor supplement almost as rich in "finds" this month as last, although this time the emphasis is more on vocal works than orchestral. In the latter class there is the Gluck-Mottl Ballet Suite played by Dr. Blech, and Dukas' *Ariane and Blue Beard Preludes* played by Coppola, with lighter works by the Hungarian Rhapsody and Marek Weber's Orchestras. There are many superlatively fine vocal disks, led by a record containing four of Schubert's finest songs beautifully sung by Elisabeth Schumann. (An Elena Gerhardt record of two *Winterreise* songs is also announced, but has not yet reached us for review.) Nina Koshetz repeats her excellent work of last month with an

unusual aria from Borodin's *Prince Igor*, and the Berceuse from Rimsky-Korsakow's *Sadko*. There are two great La Scala records, one by Francini in two *Ernani* excerpts (conducted by Sabajno) and the other by Pertile in selections from *Manon* and Verdi's little known *Luisa Miller*. Four Japanese releases by Yosie Fujiwara, the noted Japanese tenor deserve special comment, as does Elisabeth Rethberg's first Victor release, *Elsa's Traum* and *Dich Teure Halle*, sung with the Berlin State Opera Orchestra under Fritz Zweig. Fritz Gabsch sings Loew's *Tom der Reimer*; the Republican Guard Band gives an impressive performance of *La Marseillaise* and *Marche Lorraine*; Manuel Quiroga, a splendid Mexican violinist, plays two of his own compositions; and the Orquesta Tipica Fronteriza makes us acquainted with a very pleasant light overture, *Campanone*, by E. Mazza. There are also many novelties which lack of space forbids mentioning; of them, Schnitzelbank, a typically German comic song performance by the Benisch Eisenschimid Group, is perhaps the most interesting.

In the Columbia Foreigns I should mention particularly two interesting orchestral disks by Peter Mullers Kapelle, playing *Der lustige Kupferschmied*, *Die Tiroler Holzhacker Buab'n*, *Die Schmiede im Walde*, and *Die Muhle im Schwarzwald*. Also, *Lullaby Waltz* and *In the Golden Autumn Time* by the Columbia Band.

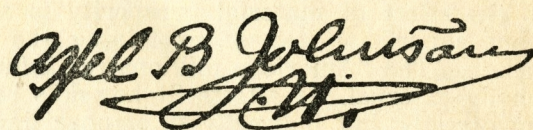
Brunswick issues the International Concert Orchestra's *Caucasian Sketches* disk in the foreign as well as the domestic list. The Brunswick International Orchestra plays very pleasant versions of *Play Gypsies*, *Dance Gypsies* and *Amoureuse Waltz*, and *Aisha and Gypsy Love Waltz*; Isa Kremer is represented as usual by some Jewish folksongs; and there is a characteristic example of Italian band playing in excerpts from *L'Africana* played by Salvatore Minichini and his Italian Royal Marine Band.

I call my readers' special attention to Mr. Harrolds' letter (in the Correspondence Column in this issue) giving a very interesting discussion of a new angle to today's favorite subject of record price cuts. His letter presents a side of the case many readers have probably not considered before. His emphasis is particularly valuable on the fact that prices here and abroad should not be compared. Production both mechanically and artistically here is far more costly and I can testify to one element in this increased expense. One of our friends, a valued member of the Boston Symphony Orchestra and a star player on his instrument, who was in England last year recording for one of the large British manufacturers told me that he received only about one third of the American recording tariff. If Mr. Harrolds is correct, and later on we are going to miss the larger works that we have been favored with during the past two years, on account of the companies not being able to produce such recordings at the lower sales price, then I am sure that at least 90% of our readers would be willing to pay any fair price the companies may find necessary to ask. Time alone will tell how this matter is going to turn out; it is too early to express an opinion yet.

We regret very much having made a premature announcement of this issue as our special Educational Number. Mr. Elbridge W. Newton, who was working on an excellent treatise for such a number, has, we are very sorry to say, been forced to abandon his desk by reason of a serious breakdown from overwork, and is commanded by his doctor to lay aside all work and take a much needed rest. However, we are assured that as soon as he is able he will finish his article, and we are postponing our Educational Number until it is available. We trust that our readers will join us in wishing a speedy recovery to Mr. Newton, who has given many proofs of his valuable assistance to the phonograph movement.

The Phonograph Societies are beginning to display signs of real life as the season is about to open. Except from Chicago (which is as silent as the grave), we have word of the activities of all the old societies and plans for several new ones. Mr. Ralph C. Graves of Phelps, N. Y., writes us of his plans for two societies, one in Geneva and one in Canandaigua, N. Y. As Mr. Graves rightly points out, such organizations can

fill a larger place in the social and artistic lives of small communities than they could possibly do in larger cities. In proof of this contention we have the successful example of Reverend Satcher's group in Cheltenham, Pennsylvania, and Mrs. Talbot's Machias, Maine, classes in Phonographic Listening, about which we have the privilege of printing some interesting material elsewhere in this issue. A few sincere music-lovers are all that is necessary for the nucleus of a Phonograph Society and we trust that no one interested in forming a society will hesitate to do so in the belief that they are only possible in the larger communities. As always, we are anxious to be kept in touch with plans and activities, and to lend our heartiest encouragement and support to Phonograph Societies, for we realize the invaluable part they play in spreading the appreciation of fine recorded music.



Recording Conductors

By ROBERT DONALDSON DARRELL

Personalities (Continuation)

I HAVE been much interested by the reactions of leading British gramophiles to two of the Stokowski major works lately discussed in this article. Everyone fascinated by the "Problem of Personality" upon which our attention has been focussed will find new light thrown upon this subject, a sufficiently adequate excuse, I think, for returning for a moment to the omnipresent Philadelphian. In the September number of *The British Musician* Mr. Sydney Grew analyzes Stokowski's *Scheherazade* in considerable detail and (in the paraphrase of the program) with a delightful sprinkling of humor. He confirms the views I have already expressed that the so-called programmatic weaknesses of the reading are actually merits in this poetic performance of the work as a piece of symphonic, rather than descriptive, music. Mr. Compton Mackenzie, in his Editorial in the September issue of *The Gramophone* admires the work no less, but finding in it an altogether different program than that indicated by the composer, advises the listener who has not memorized the argument or seen the ballet to "listen to it without bothering about the Arabian Nights and simply enjoy the great barbaric drama which the music will provide without any pictures or printed commentary."

The Franck Symphony, however, draws Mr. Mackenzie's condemnation:

It is bad. I am inclined to doubt whether any conductor after even a year's experience of American prosperity would be capable of conducting a Franck Symphony.

Stokowski has enjoyed it far too long. Dame Ethel Smyth's story of meeting Brahms at lunch and of being rather shocked to see him pick up the tin of sardines to which he had been helping himself, and with great gusto pour the remaining oil down his throat, gives me the clue to something in Brahms that is proof against the effect of riches on his interpreters. But the music of César Franck eludes these millionaire interpreters. It may be that this inability to stand the strain of modern American life reveals a fundamental weakness in the music of César Franck. I have not yet heard any of Stokowski's interpretations of Beethoven, but I have an idea that his Beethoven would be good, and that marvellous record of the Bach Toccata and Fugue proves that Bach is rich and robust in himself to stand any amount of modern cleverness.

This is a new score on which to hold Stokowski to task, and it gives food for thought. There is something in Franck's music which does not resist (like the sinewy, closer-to-earth music of Brahms) the softening, or even the refining and civilizing influence of wealth and adulation. There is something false in Stokowski's version of the Franck Symphony, particularly in the first and last movements. I might compare it to a church risen to great temporal power: there is a magnificent architectural edifice, there is an atmosphere of piety and nobility, even sincerity, but there is something flabby, something almost repugnant about it on the borders of one's consciousness. The atmosphere may be that of devotion and nobility, but it reeks also of age-old rooms, too costly hangings, and unhealthy perfumes. The bloom, the innocence, the freshness are gone. And without these essentials, Franck's music is a pale sickly thing. Brahms, no limp saint cloistered in the organ loft, but a burly, whiskered, "practical fellow," drinking the oil

with such cool relish from his can of sardines, is indeed a different type in his music as he was in his personality. The luxurious tonal trappings with which the Philadelphians enwrap his First Symphony can never stifle it. Rather they enrich, concealing the occasional turgidness of his harmonic texture or the awkwardness of an inflexible transition passage. The performance is successful here as it was with Coates' Tchaikowsky, by virtue of the conductor's personality transmitting the characteristic qualities of the composer and filtering out those which are merely insignificant or actually derogatory to the music as an expression of the composer's authentic values.

However, to attribute Stokowski's failure with Franck, where the characteristic qualities are filtered out and the weakening ones—of both composer and conductor—allowed to pass, solely to the effect of material prosperity is a somewhat superficial way of explaining the phenomenon. The "American millionaire" influence is wholly external. It affects Stokowski's readings not directly, but indirectly in emphasizing inner characteristics and tendencies. And that which is directly reflected in the conductor's performances is his essential aristocracy, a cultured superiority wholly alien to the humble Christianity of Franck, a true child-like soul. Even when Stokowski was an unknown organist in New York, those who could recognize true character could have prophesied his eventual success. It is the inner, essential qualities which enable him to rise in the sensational way he did to the heights of the world's greatest conductors and an American idol that prevent him from giving us the best and most authentic side of Franck, and that on the other hand enable him to play Brahms, the modernists, and above all Bach, as few other men have ever dreamed of playing them. Again it is the personality that gives us the key both to the outward success of his career and to the inner interpretative sympathies and expository powers.

But it is about time that we put the result of the observations we have derived from our analyses to some synthetic, or if you will have the much-abused term, constructive, use. In the case at hand, the Franck Symphony, we all agree that it is a standard symphonic work necessary to recorded literature and more than that, of particular significance in recorded form, due to its seductive appeal to all grades of musically literate and semi-literate. Its influence is a subtly and powerfully elevating one, for no one can come to know it and not acquire an intensified musical and aesthetic sensibility. If the case against Stokowski's Franck is granted, it behooves us to discover a conductor who (theoretically, at least) might record a more suitable performance.

Concert experiences give hardly as good an indication as the study of records. Of the half-dozen men whose concert performances I have heard, I should choose Monteux first, but he has no recording experience. His was a typically

Gallic reading, with an indisputably jazzy Finale, to the horrified dismay of those who believe Franck child-like only in his piety and not in his glee as well. (And we must always remember, by the music here and in the *Variations Symphoniques*, that Papa Franck was not always spotlessly innocent of the weaknesses of the mortal flesh!) The spontaneity and glow of Monteux' performance, as fresh on a third hearing as at the first, provide a clue: should not a Frenchman be given first consideration to record the work? The French H. M. V. had an acoustical version of the symphony at one time; the conductor may have been Rhéné-Baton, but I am not sure. The present repertory conductor, Piero Coppola, has proved his splendid musicianship by his Debussy and Dukas records, but it is not easy to arrive at an estimate of his personality. I am inclined to place him with Dr. Blech in the "mystery" class, a rare but fascinating conductorial type which I hope to discuss in detail in some later instalment of this series. Coppola is perhaps a little too intently serious in his performances for an ideal version of the Franck Symphony, although we know him to be easily capable of the vigor and breadth it demands. His sophistication is too great for him to enter into this kingdom of heaven.

The French Columbia Company offers better possibilities. Gaubert, a conductor of very marked personality—to be read in his records as clearly as on the label—is the obvious choice, and he could be depended upon to provide a satisfactory performance. And yet the testimony of a scant two recordings is so convincing that I personally should pass up Gaubert for Désire Dufauw, conductor of the orchestra of the Royal Brussels Conservatory. These two works are his excerpts from Bach's *St. John Passion* and Strauss' *Till Eulenspiegel*. The former work reveals his emotional dignity and breadth, the latter a quality of intensity, of what I might call sober passion, salted always by a strong Gallic sense of wit and irony. Dufauw's *Till*, lacking as it does the purely Teutonic geniality, sentiment, and humor which the work (to our minds) calls for, is by no means entirely successful. But the power, the breadth, and the skill necessary for the broad outlines of the Franck work are Dufauw's in abundance. He lacks Gaubert's finesse and is therefore less liable to play the symphony too deftly—a fatal error here. Dufauw seems to me a sort of Gallicized Russian, and while I feel that a Russian conductor would Tchaikowsky-ize Franck (as Koussevitsky actually does) there are qualities in the Flemish composer that would benefit more by a sincere passionateness than by the bland sanctimoniousness with which they are usually interpreted.

As a bit of musical deductive work for my own amusement this suggestion has little value. But I hope that Dufauw's recordings will be studied by others for the purpose of determining his fitness to play Franck. Confirmation of my views would make them worthy of serious consideration.

There are other suitable conductors, of course.

Passing over the Germans, to whom Franck's aesthetic philosophy is entirely alien, we might pick out Beecham as first choice, with perhaps Goossens and Gabrilowitch following. I wonder what Mengelberg does with this work. I have never heard him play it and I should hesitate to guess whether his version was superb or hopelessly inferior: it would surely be no merely indifferent one! Stock should do it well, Sokoloff even better, I think—at least if he mustered up energy to *drive* his men and himself. He is capable of conceiving an ideal interpretation, but I doubt if he could execute it with sufficient forcefulness. Yet there are some passages he would unquestionably do superbly. Sokoloff possesses qualities of tenderness and emotional insight that are very moving. His version of Schubert's "*Unfinished*" is a revelation: it is sensitive, warmly colored, and yet alive with a pulsating vitality that all the sonorous splendors of Stokowski's recording can never simulate. If not Franck's Symphony, Sokoloff would certainly give us impressive performances of some of the composer's lesser works. The *Psyche* music and *Les Eolides* have never been recorded, and *Le Chasseur Maudit* only acoustically and probably none too competently. I can imagine with delight the beauties of a Sokoloff performance of the organ *Chorale in B minor* as arranged so superbly by Wallace Goodrich for organ and orchestra and given by various eastern orchestras with Dupré as soloist.

Turning from Franck back to Rimsky-Korsakow, it is evident that while Stokowski's version is unsurpassable as a *musical* exposition of *Scheherazade* there is no reason why some enterprising company should not take advantage of the opportunity offered and issue a version that will be frankly and completely the usual dramatic "programmatic" reading so successful in the concert hall. On records it should be no less sure of bowling its hearers over. Goossens' cut version for H. M. V. is in essence of this type, but its severe abbreviation and the none too startling powers of the Covent Garden Orchestra rule it out. Koussevitsky's performance, which New York no less than Boston exulted in, would be the ideal one, but as yet Koussevitzky is not on records. Klenau has been suggested by various record connoisseurs, and given a good orchestra and flawless recording he should do well, but Gaubert, it seems to me, has demonstrated his abilities with similar types of music sufficiently to ensure a performance that would have all the desirable brilliancy, dramatic force, and flamboyant coloring. Hamilton Harty might be considered, but I am afraid that he might be tempted by the poetic qualities of the work to emulate Stokowski in putting the music before the story. Blech and Coates would be first-rate choices, but they both are on the Victor side of the fence.

More Recorded Symphonies

The comparative success of various recorded versions of three well-known symphonies have been discussed in this and previous instalments of this series. Tchaikowsky's *Fifth*, Dvorak's "*From the New World*," and Franck's *D minor* have been

the object of our study from the point of view of their recorded "personality"—the personality of the conductor as a medium of expression for the characteristic and authentic qualities of the composer's genius and the particular composition's essential values. As the Editor stated in his *General Review* last month, the Studio Library contains electrical recordings of thirty-one symphonies, most of them in more than one version. The practical comparative merits of the various sets are more or less familiar to most readers of this magazine, but it may be profitable to run through the list once more, ignoring for the moment the purely technical questions that must figure so predominately in a review (where information on the effectiveness of the actual recording is the first thing sought by the prospective record buyer), and concentrating upon the worth of the musical performance and the suitability of the choice of conductor. Where there is but one recorded version of a symphony we must ask ourselves if it is adequately expressive of the composition, and if not, what conductor or type of conductor would be most likely to supply a satisfactory interpretation. If the sole version is adequate, we can still ask whether there is not a need for another type of interpretation stressing a side of the composition sharply differing from that of the recorded performance, and yet a side which is no less characteristic of the composer and of the work. If there is more than one recording of a symphony it is necessary to determine which conductor comes closest to the "ideal" reading, or whether two or more can be declared equally successful.

Of the nine Beethoven symphonies, Beecham's *Second*, Harty's *Fourth*, and Weingartner's "*Pastoral*" are virtually unrivalled. It is difficult to conceive more praiseworthy or characteristic Beethoven performances than these, each in its own way—that is, the way of the natures of the composition and the conductor, ideally matched in each of these three instances. Beecham brings out all the rough, "unbuttoned," exuberance of the *Second*, yet never descends to uncouthness; Harty loses nothing of the resilient grace and lightly poised vitality of the *Fourth*; Weingartner reaches the pinnacle of his recording career in the "*Pastoral*": one seldom has the pleasure of hearing it played so well and *sounding* so well in concert. The *First* is electrically recorded by Sir Georg Henschel and while one can sympathize with the Columbia Company's happy thought of giving this doughty and ageless veteran the opportunity of recording a typical Beethoven performance of the "old school," his version (to modern ears, accustomed to a less complacent way with even the Master's lesser works) is of greater historical than artistic significance. Which is the kindest way of saying that his reading is very dull indeed. Dr. Weissmann in the acoustical Odeon version was able to find the right balance between animation and formality which the work demands; his electrical recording of the disputed "*Jener*" Symphony is further proof of his signal superiority with early Beetho-

ven (and Beethovenish, if you question the "Jener's" authenticity) works. His acoustical *Second*, "*Eroica*", and *Fourth* were also excellent and deserve the new process; while they could hardly hope to surpass the best existing versions, they would surely be worthy of nearly equal consideration.

The remaining symphonies provide graver problems. Stokowski's *Seventh* towers about the other versions of the great "Dance Symphony", although Strauss' set is not without less conspicuous merits and Weingartner's sober orthodoxy continues to find defenders (cf. Dr. Britzius' comparative study of Weingartner and Stokowski in THE PHONOGRAPH MONTHLY REVIEW for January, 1928.) The *Eighth* is available electrically by Weingartner and Klemperer. I am unfamiliar with the latter's set; it is probably sound in conception but too leaden footed in execution. Weingartner's and the several acoustical versions have never (to the best of my knowledge) satisfied a single admirer of Beethoven's "Little" and "friendliest" symphony. Beyond a doubt this work is the most flagrant failure chalked up against the phonograph. When the present Schubert, Brahms, and Wagner predominance wanes a little, I hope that the *Eighth* will be among the first Beethoven works to be tackled again. Mengelberg's astonishingly full-blooded and brusque recording of the *Allegretto* and the memory of his wholly delightful concert performance give him first right to fill an ugly gap in recorded literature. Harty is about the only other man one would dare entrust it to, always excepting (it goes without saying) Toscanini, who might easily surpass any and all of the present Beethoven works. I should particularly like to hear him record the gracious perfection of his performance of the *First*, but I suppose the *Eighth* and above all the *Ninth* demand his talents most strongly. For various non-musical reasons the appearance of these works from him is extremely unlikely. The Coates and Wein-

gartner versions of the *Ninth* are both good—that is, as good as may be; neither is by any means fully representative of the greatness of the work. It has been claimed that its true greatness can never be caught on records, but the phonograph has performed greater miracles than this. The right man will come along one of these days, and if not Toscanini, Koussevitzky may be he.

Coming to the "*Eroica*" we find that there is little competition for Coates' sturdy, masculine reading. Henry Wood strikes most music lovers as an odd choice indeed to supply the only other electrical set, and indeed the reason must have been one of sentiment. His three-disk acoustical cut version was one of the pioneer recorded symphonies (at least to be issued in England and America; Nikisch's *Fifth* antedated it by some time.) These old records meant so much in the early days of the phonograph that no veteran collector has the heart to censure Columbia for giving Wood the privilege of re-recording his performance under modern conditions. Coates' version, competent as it is, obviously does not completely satisfy the recorded need, which in the case of a work like the "*Eroica*" asks for other and contrasting readings, those of Toscanini, Beecham, Stokowski, Blech, or Koussevitzky, for instance. The *Fifth* is sufficiently represented, I think, to satisfy our needs for some years to come. Landon Ronald's flashing virtuosity, Furtwängler's closer-grained and more originally conceived reading, Weingartner's pedestrian orthodoxy, and Nikisch's historical "first edition" cover all aspects of the work, and in addition there is a wide variety of acoustical sets, for the most part now filed away in antique libraries or ash-cans, but all of historical value and most of them of musical interest as well.

Summing up the Nine satisfactory recordings of the *First* and *Eighth* are badly needed; new and greater sets of the "*Eroica*" and *Ninth* should be made available eventually.

(To be continued)

The Development of a Music Appreciation Class

By ALICE B. TALBOT

EDITOR'S NOTE: Mrs. Alice B. Talbot needs no introduction to readers of THE PHONOGRAPH MONTHLY REVIEW, for from the first days of the magazine we have had the privilege of publishing from time to time reports and programs of her phonographic concerts from her music appreciation classes. Mrs. Talbot will also be remembered for her able review of the complete Messiah albums in our May number. We have long pressed Mrs. Talbot to favor us with a description of the founding and development of her classes in "Phonographic Listening" and now having overcome her modest scruples against "publicity", we have the very great pleasure of printing the story in her own words, accompanied by her photograph, those of several of the members of her girls' class, and a snapshot of the music room of her home in East Machias, Maine, where her classes meet. A true musical paradise, by the evidence of its appropriate setting and of the splendid programs which Mrs. Talbot presents, many of which have been reprinted in these pages.

For many years Mrs. Talbot lived in Philadelphia and other musical centers where there was every opportunity for hearing music. When she moved to East Machias one might think it was like going out into a musical wilderness, but Mrs. Talbot with the aid of the phonograph brought her musical culture with her and not content with enjoying it as a personal pleasure, she has worked miracles in bringing it to others. The significance of such organizations as her classes to a small community, cut off from metropolitan musical advantages, can hardly be estimated. As a manifestation of the powers of the phonograph societies it is particularly noteworthy. It is a lasting tribute to the phonograph and to recorded music, but most of all it is a proof of the widespread good one idealistic and untiring person like Mrs. Talbot can do in raising the artistic standards of an entire community and setting a shining example that sincere music lovers in other towns may do well to emulate.

IT is hard to answer the inquiries that have been made about our Music Appreciation Class, how it began, and how it grew. It was not designed, it just happened.

"When, to the attractions of the busy world,
Preferring studious leisure, I had chosen
A habitation in this peaceful vale."

I found every prospect pleasing, and only music—well, to put it mildly: to a music fanatic it was most depressingly lacking in activity. There appeared to be nothing I could do about it, when in response to my lament that due to the barrenness of the music field I felt constrained to abandon this peaceful abode, a cousin proposed sending me a phonograph. This struck me as a most absurd expedient. The very slight acquaintance I'd had with phonographs did not dispose me to this procedure. However, record catalogues were accumulated, and for weeks nothing else was perused.

When I learned that I could get such things as the Finale of Beethoven's Fifth Symphony, by Toscanini and La Scala Orchestra, hope bloomed, and when the machine itself arrived, and I found that it would play this music in a manner my fondest hope had not depicted, a big lightness fell on my heart.

This new marvel was publicly exploited Easter Sunday, 1924, to as large an audience as could be assembled. Of course there were a few present who appeared indifferent or willing victims; but the majority were rapturously enthusiastic over



Mrs. Alice B. Talbot

the achievement. During the summer, any occasion and all sorts and conditions of listeners furnished excuse for a concert. Meanwhile I had cultivated an intimacy with the young girls of the



Mrs. Talbot's Studio where the meetings of her classes in Musical Appreciation are held.

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CELEBRITY SERIES

- 156-M { Carmen: Habanera (Love Is a Wood Bird Wild).
10 in. 75c. { (Bizet).
Carmen: Air des Cartes. (Card Scene). (Bizet).
Contralto Solos. Sophie Braslau.
- 9038-M { Barbieri Di Siviglia: Largo al Factotum. (Make Way for
12 in. \$2.00 { the Factotum). (Rossini).
Otello: Credo. (A Cruel God I Worship). (Verdi).
Baritone Solos. Riccardo Stracciari.
- 155-M { Minuet in G. (Beethoven).
10 in. 75c. { Bourée in B Minor. (Bach). Violin Solos. Joseph Szigeti.
- 154-M { Shepherds Hey. (Grainger).
10 in. 75c. { Country Gardens. (Grainger). Piano Solos. Percy Grainger.

STANDARD and INSTRUMENTAL MUSIC

- 50082-D { La Bohème: Mi chiamano Mimi. (Mimi They Call Me).
12 in. \$1.00 { (Puccini).
Madame Butterfly: Un bel di vedremo. (One Fine Day).
(Puccini). Soprano Solos. Maria Kurenko.
- 1479-D { The Voice in the Wilderness.
10 in. 75c. { Just for To-day. Baritone Solos. Alexander Kisselburgh.
- 50083-D { Tristan and Isolde: Isolde's Liebestod. (Isolde's Love-
12 in. \$1.00 { Death). Parts 1 and 2. (Wagner). Soprano Solo. Elsa Alsen.
- 1476-D { Were You Dere?
10 in. 75c. { Swing Low, Sweet Chariot. Soprano Solos. Edna Thomas.
- 50084-D { On the Beautiful Blue Danube—Waltz. Parts 1 and 2.
12 in. \$1.00 { (Johann Strauss).
Felix Weingartner and Royal Philharmonic Orchestra.
- 50081-D { Kaiser March—Parts 1 and 2. (Wagner).
12 in. \$1.00 { Sir Dan Godfrey and Symphony Or.
- 50080-D { Selection from Faust—Parts 1 and 2. (Gounod).
12 in. \$1.00 { Columbia Symphony Orchestra,
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- 50079-D { Hungarian Rhapsody, No. 1—Parts 1 and 2. (Liszt-Sear).
12 in. \$1.00 { J. H. Squire Celeste Octet.
- 1475-D { At Dawning (I Love you).
10 in. 75c. { A Japanese Sunset. Male Quartets. Seiberling Singers.

PAUL WHITEMAN and HIS ORCHESTRA

- 1505-D { Just a Little Bit O' Driftwood. (Vocal Refrain).
10 in. 75c. { Out-O'-Town Gal. (Vocal Refrain). Fox Trots.
- 1496-D { I'd Rather Cry Over You (Than Smile at Somebody Else).
10 in. 75c. { (Vocal Refrain).
Is It Gonna Be Long? (Till You Belong to Me). Fox Trots.
- 1491-D { Georgie Porgie. (Vocal Refrain).
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- 1484-D { If You Don't Love Me. (Vocal Refrain).
10 in. 75c. { In the Evening. (Vocal Refrain). Fox Trots.
- 1478-D { Mother Goose Parade. (Incidental Singing).
10 in. 75c. { Felix the Cat. (Vocal Refrain). Fox Trots.

DANCE MUSIC

- 1485-D { King for a Day. (Vocal Refrain). Waltz.
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Ted Lewis and His Band.
- 1506-D { Old Man Sunshine Little Boy Bluebird. (Vocal Refrain).
10 in. 75c. { I Still Belong to You. (Vocal Refrain). Fox Trots.
Leo Reisman and His Orchestra.
- 1512-D { Jeannine I Dream of Lilac Time. (Vocal Refrain by
10 in. 75c. { Frank Munn).
Grieving. (Vocal Refrain by Frank Munn). Waltzes.
Ben Selvin and His Orchestra.
- 1490-D { Just Imagine. (From "Good News") (Vocal Refrain).
10 in. 75c. { Dream House. (Vocal Refrain). Fox Trots.
Ben Selvin and His Orchestra.
- 1504-D { Who Wouldn't Be Blue? (Vocal Refrain).
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California Ramblers.
- 1486-D { You're a Real Sweetheart. (Vocal Refrain). Fox Trot.
10 in. 75c. { Broadway Nitelites.
Don't Wait Until the Lights are Low. (Vocal Refrain).
Eddie Thomas' Collegians.
- 1511-D { My Darling. (Vocal Refrain). Fox Trot.
10 in. 75c. { Eddie Thomas' Collegians.
Gee! but I'm Lonesome To-Night. (Vocal Refrain).
Fox Trot. Charles Kaley and His Orchestra.

VOCAL NUMBERS

- 1514-D { Come Back Chiquita.
10 in. 75c. { All of the Time. Vocals. Ukulele Ike (Cliff Edwards).
- 1472-D { My Heart's Aching for My Old Gal.
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The Whispering Pianist (Art Gillham).



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Lee Morse and Her Blue Grass Boys.
- 1494-D { When You Said "Good-Night" (Did You Really
10 in. 75c. { Mean "Good Bye?")
When You're Smiling (The Whole World Smiles with You).
Vocals. Seger Ellis.
- 1473-D { Sweet Sue—Just You.
10 in. 75c. { I'm Making Believe That I Don't Care. Vocals.
Charles Kaley.
- 1488-D { Hallelujah! I'm a Bum.
10 in. 75c. { The Bum Song. Vocals. Vernon Dalhart.
- 1493-D { My Angel.
10 in. 75c. { Neapolitan Nights. Vocals. James Melton.
- 1474-D { Good-Bye Hawaii. Vocal.
10 in. 75c. { Uluwehi O Kaala. (Beautiful Kaala). Vocal with Yodle.
Norman Clark and His South Sea Islanders.
- 1513-D { Giggling Gertie. Vocal. Vaughn De Leath.
10 in. 75c. { Why Do They Call Them Flappers? Vocal. Edith Clifford.
- 1477-D { A Dream.
10 in. 75c. { Dreams. Tenor Solos. Lewis James.
- 1495-D { Blue Grass.
10 in. 75c. { Just a Little Blue for You. Vocals. The Diplomats.
- 1492-D { Get Out and Get Under the Moon.
10 in. 75c. { Skadatin-Dee (Just a Funny Sound and a Melody).
Vocal Duets. Van and Schenck.
- 1483-D { Mr. Hoover and Mr. Smith.
10 in. 75c. { He's Our Al. Vocal Duets.
Billy Jones and Ernest Hare (The Happiness Boys).
- 1487-D { Rosette.
10 in. 75c. { Down Where the Sun Goes Down. Vocals. Charles W. Hamp.

IRISH RECORDS

- 33271-F { Old Irish Barn Dance. Barn Dance.
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- 33272-F { No One to Welcome Me Home.
10 in. 75c. { Green Grow the Rushes Oh. Vocals. Frank Quinn.
- 33273-F { She Lived Beside the Anner.
10 in. 75c. { John Mitchell. Tenor Solos. Seamus O'Doherty.
- 33274-F { Back in the Garden. Flowers of Red Mill.
10 in. 75c. { Clancy's Dream. Leitrim Town. Flute Solos. John McKenna.
- 33275-F { Marguerite.
10 in. 75c. { The Song That Reached My Heart. Tenor Solos. George O'Brien.
- 33276-F { Herself and Meself.
10 in. 75c. { The Shaughraun. Vocals. Shaun O'Nolan.
- 33277-F { Noon Day Feast. Rambles with Rory. Jig.
10 in. 75c. { Fisherman's Lilt. Colonel Frazer. New Tobacco Reel.
Violin Solos. James Morrison.
- 33278-F { Avourneen.
10 in. 75c. { Take a Look at Molly. Baritone Solos. Michael Ahern.

In addition to the records listed above there are recordings
in twenty-two Foreign Languages.



Mrs. Talbot's "Girls' Class" in Music Appreciation

community, and by fall a goodly number had been induced to foregather with me Saturday afternoons and to accept whatever was offered in the way of music, either of study or play. Thus came about the music appreciation class, and from this haphazard beginning has developed a real musical foundation. Two years ago a class of adults was *thrust* upon me. They convene more or less regularly on Sunday afternoons.

Programmes are made up of orchestral and chamber music; selections from operas, of which we have one complete, and in addition all available records of thirty-seven more, and one or more of many others; and eight Gilbert and Sullivan operas. Of the last-named my girls read the dialogue, thus making them complete.

In the compilation of programmes and the explanatory talks on them, no endeavor has been spared. When receiving a salary I never worked half so hard, but it is great fun, just like a game, much more interesting than auction bridge. Concerts are given for the parents and friends, for church choirs, several for students of the Washington County Normal School at Machias (four miles distant).

Early in 1926 the aforementioned cousin was moved to contribute to the cause an Orthophonic

"Granada." The first discs played were those of the Schumann Quintette and the Schubert Unfinished Symphony, old recording, but thrilling nevertheless. But when at Christmas the Granada was supplanted by a Credenza, and the opening chords of the Valkyrie "Fire Music" pealed forth, I felt as if Elijah had alighted from his chariot and asked me to accompany him to some unknown Eden. By this time THE PHONOGRAPH MONTHLY REVIEW, a priceless boon, had put in an appearance and I had been interested in its review of Albert Coates' version of Siegfried's Journey, as well as the Fire Music. I have since liked its opinions and enthusiasm, even when I happen not to agree with them.

A most stupendously alluring contrivance is the Phonograph. Due to its efficiency the dwellers in music centers have little advantage over us denizens in this remote spot. Who has not felt, with the closing number at a concert, "If only I could hear it all over again in quietude!" The Phonograph makes this possible. Is there anything in life more desirable than the repetition of its pleasures? Then there is the fact that it brings to each and all voices and personalities who would otherwise, in this pell-mell world, remain strangers.

Edison Bell

Note: Special reference was made to these needles in the February issue of this Journal.

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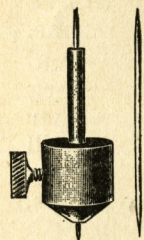
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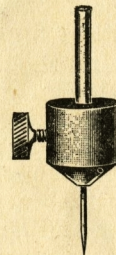


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Willem Mengelberg

(Photograph on Front Cover)

Mengelberg—a name to conjure with! In many ways he is the most representative of all recording conductors by virtue of his not identifying himself with any one orchestra or manufacturer solely and by his diversified and original choice of recording selections. Not to mention his genial and irresistible personality, as inimitable on the phonograph as it is in the concert hall.

Mengelberg's records have been made with two of the world's most famous orchestras: the New York Philharmonic and his own Concertgebouw Orchestra of Amsterdam. They bear the labels of four leading companies: Victor, Brunswick, Columbia, and Odeon (Germany.) They cover a range from the early days of recorded orchestral music up to the present time and its perfected electrical processes. The compositions played range from the classicism of Cherubini and Beethoven through the romanticism of Weber and Schubert, the emotionalism of Liszt, Tchaikow-

sky, and Wagner, to the modernism of Mahler and Schelling.

There are few record collectors who do not still hold fast to the old axiom that "Any Mengelberg release can be bought unheard!" His name on a label gives definite assurance of the record's worth—a worth which is always outstanding and always individual. No matter how well any other musician may play the same work, there is something in Mengelberg's performance that is all his own and which once heard is always looked for. We hear and admire the other conductors' electrical recordings of the pieces which Mengelberg recorded long ago acoustically, and invariably the most striking merits of the new disks' realistic recording of brilliant performance can not atone for that indescribable "something" which marked the great Dutchman's reading.

It is many years since Mengelberg first appeared with the New York Philharmonic during

those exciting seasons when such men as Colonne, Strauss, Safanof, Herbert, Weingartner, Fiedler, Steinbach, and many others appeared in a rapid succession of "guest" conductors. During the last few seasons Mengelberg has become more a "resident" than a guest for he is now a regular conductor of the Philharmonic, and while he ostensibly shares the post with Toscanini, Furtwängler, and others, it is he who occupies the rostrum during the major part of the season and whose name is most closely identified with the Philharmonic's leadership. The consolidation of the New York Symphony with the Philharmonic will have no effect upon his present status, and judging from all indications, Mengelberg will be a familiar figure in New York for years to come.

For all the appeal of his genial personality and irresistibly convincing performances, Mengelberg is too mercurial a person ever to rest on either his laurels or his popularity. One year he will drive his most fervid admirers frantic by his indefatigable efforts to popularize his idols, Mahler and Bruckner. Another year he will rush to the other extreme of spicing his programs with such condiments as the 1812 Overture. And the following season he will win back all his alienated hearers by a single program of the superb performances of which he is capable at his best. This lively, jack-in-the-box figure is never dull, never just what one expects.

And on records no less than in the concert hall is this true. What original and stimulating works he has given us: Schelling's *Victor Ball* (still the only major American orchestral work to be recorded); Cherubini's *Anacreon Overture*; Christian Bach's delightful *Sinfonia*; Halvorsen's *Festival March of the Boyars*; to say nothing of his unconventional readings which restore the virginal freshness of such hackneyed works as the *Tannhäuser* and *Rosamunde* Overtures.

The complete list of his recordings follows:

Electrically Recorded

- Columbia 67420-1-D Cherubini: *Anacreon Overture* (3) and Beethoven: *Eighth Symphony—Allegretto* (1)
 - Columbia 67273-D Beethoven: *Coriolanus Overture* (2)
 - Columbia 67220-D Beethoven: *Egmont Overture* (2)
 - Columbia 67221-2-D Wagner: *Tannhäuser Overture* (4)
 - English Columbia L-2047 Christian Bach: *Sinfonia* (2)
 - English Columbia L-1799 Berlioz: *Damnation of Faust—Hungarian March* (1), and *Les Sylphes* (1)
 - English Columbia L-1798 Mahler: *Fifth Symphony—Adagietto* (2)
- (All the above are recorded with the Concertgebouw Orchestra; those following are recorded with the New York Philharmonic)
- Brunswick 50096 Johann Strauss: *Tales from the Vienna Woods* (1) and *Artist's Life* (1) Waltzes
 - Brunswick 50072 Tchaikowsky: *Marche Slave* (2)
 - Victor 1127-8 (2 ten-inch disks) Schelling: *A Victory Ball* (4)
 - Victor 6547 Wagner: *Flying Dutchman Overture* (2)

Acoustically Recorded

- Victor 6223 Beethoven: *Coriolanus Overture* (2)
- Victor 6224 Weber: *Oberon Overture* (2)
- Victor 6225 and 6373 Liszt: *Les Preludes* (4)
- Victor 6374 Tchaikowsky: *Symphonie Pathétique—2nd Movement* (1), and *4th Movement* (1)
- Victor 6427 Johann Strauss: *Tales from the Vienna Woods Waltz* (1), and Tchaikowsky: *Waltz from the Serenade for String Orchestra* (1)

- Victor 6464 Halvorsen: *Festival March of the Boyars* (1), and Mendelssohn: *Athalia—War March of the Priests* (1)
- Victor 6479 Schubert: *Rosamunde—Overture* (1), and *Entr'acte* (1)
- Victor 795 (ten-inch) Beethoven: *Fifth Symphony—1st Movement* (2)
- Victor 989 (ten-inch) Saint-Saens: *Omphale's Spinning Wheel* (1)

No other recording conductor has covered in the same number of releases as wide a range. It would be difficult to pick out a single record as wholly characteristic of Mengelberg: nearly every one throws a new light on his many-sided personality, and nearly every one is representative of a different type of interpretative power. The sole exception is the ten-inch disk of the first movement of Beethoven's Fifth, Mengelberg's one failure, and even this is not uncharacteristic in that it proves again his essential human-ness.

The last work to be recorded, the Christian Bach *Sinfonia*, is also the most effective from a technical standpoint and gives a good indication of the success of his future releases. This the Cherubini and Beethoven pieces for Columbia, the two Brunswick disks, and the two electrical Victor disks form what might be termed the Group A of his works, but all the others, even those dating from the early acoustical days, are worthy of study from an interpretative point of view—and even from the effectiveness of the recording judged by acoustical standards. Many of these early works cry for re-recording, particularly his most famous war-horse, *Les Preludes*, the *Festival March of the Boyars*, and the *Rosamunde* and *Oberon* overtures.

Rumours have been rife of recent months that a major symphonic recording is to be expected in the none to distant future from Mengelberg. Every record collector will offer earnest prayers for the confirmation of this report! With the powers of the modern recording added to his inherent gift for glimpsing new beauties in standard works and for making modernistic ones seem less strange and forbidding, his new releases will exert an influence on the phonographic public no less striking than his concert performances have exerted on his concert audiences. In the future as in the past any Mengelberg release can be brought unheard in the sure confidence of getting a work of vivid and arresting individuality, colored always with the warm geniality and incomparable glow of the Mengelberg touch!"

The Phonograph Monthly Review wishes to express its regret for two serious errors appearing in its advertising pages last month. The advertisement of the Okeh Phonograph Corporation appeared in its uncorrected form with a confusion between the descriptive material on the Dajos Bela and Dr. Weissmann disks. (The Odeon 3000 series in which the Dajos Bela and Edith Lorand records appear is now in the \$1.00 price classification.) In the Columbia Company's advertisement on the back cover the Viva-tonal Columbia Kolster instrument pictured was incorrectly designated as Model No. 30 instead of No. 930.

Phonographic Echoes

Mengelberg to Perform Prize Symphony

Kurt Atterberg's prize-winning Symphony in the Schubert Centennial Contest will receive its world-première during Schubert Week, November 18th to 25th, when Willem Mengelberg will conduct the work with the Philharmonic Symphony Orchestra of New York.

The Symphony is now being recorded by the Columbia Phonograph Company and will be widely used in the ceremonies of Schubert Week. Other performances of the \$10,000 prize work are being negotiated with the symphony orchestras in Philadelphia, Boston, Detroit, Chicago, and other leading musical centers.

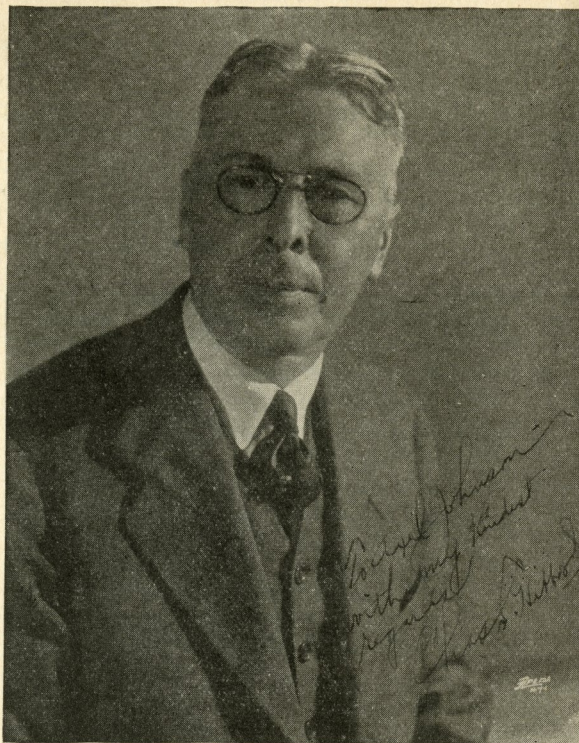
Plans for Schubert Week

With the slogan "Back to Melody," the Advisory Body for Schubert Week, under the chairmanship of Otto H. Kahn, is now publicizing its plans for the American Centennial Celebration in honor of Franz Schubert, who died November 19, 1828. 1288 cities have been formed into a network of civic units, enabling industry as well as art, religion, and education to hold a cycle of celebrations November 18th to 25th, thus supplementing the efforts of professional musicians and bringing into thousands of communities remote from orchestras the opportunity of hearing the masterworks of "the most prolific, the most human, and the most lyrical of composers."

In New York there will be impressive Schubert tributes by the Society of the Friends of Music, the Beethoven Association, the Philharmonic Symphony Orchestra, the Juillard School, and a large group of civic and fraternal orders. In other communities throughout the country the organization of Schubert Week will take the following form: A local Committee is formed with a city official and representatives of the church, schools, musical organizations, art societies, industrial groups, and the constituents of the National Federation of Music Clubs and the General Federation of Women's Clubs. Through an active secretary this committee arranges the Schubert Centennial concert with the co-operation of the National Headquarters of the Schubert Centennial. Lectures will be given and moving pictures shown; there will be Schubert radio hours, all these activities to culminate in a great civic tribute.

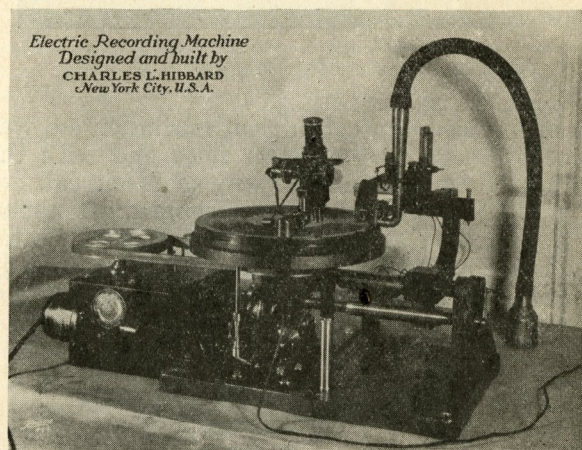
Hibbard Solves Pitch Variation Problem

Mr. Charles L. Hibbard, Chief Recording Engineer of the Okeh Phonograph Corporation, has added to his long list of recording triumphs the solution of the pitch variation problem resulting from the hitherto tendency of the recording instruments occasionally to fluctuate in speed. Mr. Hibbard has not only designed a recording machine that is a marked improvement in both simplification and efficiency over the complicated ma-



Charles L. Hibbard

chines of the past, but by an ingenious device he has also eliminated all possibility of fluctuation in the speed of the original wax disk, and consequent pitch variation in the master record which is made from it.



Through the courtesy of the inventor we have the privilege of publishing a picture of Mr. Hibbard's new apparatus which has been installed not only in the Okeh Corporation's laboratory, but also in the Columbia, Odeon, Parlophone, and affiliated companies' laboratories all over the world.

Mr. Hibbard is at present traveling in Europe, combining a well-deserved vacation with giving his personal attention to installing the recording machine and processes he has perfected in various foreign studios.

Peter P. Decker

It is a pleasure to introduce to our readers Mr. Hibbard's Assistant Recording Engineer and star "pupil", Mr. Peter P. Decker, who after nine years of recording for the Okeh Phonograph Corporation has just gone over to the Columbia Company's laboratory. Despite Mr. Decker's comparative youth, he is a veteran in the phonograph business. Beginning with the U. S. Phonograph Corporation in 1909 as a draughts-

*Peter P. Decker*

man on motors and cylindrical machines, he was for some years in the retail sales end with the Berliner Gramophone Company of Montreal, going in 1919 to work with Mr. Hibbard, after having a period of two years in the United States Service. Mr. Decker's recording skill has already achieved splendid results; he is a man to be watched, and we expect great things from him.

Columbia Issues New House Organ
—*"Magic Notes"*

It is a pleasure to welcome a newcomer into the field of phonographic journals, a new house organ of the Columbia Phonograph Company, aptly named by the famous Columbia trade-mark—"Magic Notes." The Editor is Mr. V. E. Moore, a recent addition to the Columbia staff, but a man long and varied experience in phonographic and editorial fields. Mr. Moore has been connected with the phonograph industry for nine years, starting with the Victor Talking Machine Company, and more recently with Cohen and Hughes, former Victor distributor of Baltimore. In 1924 he published and edited "The Spotlight", a moving picture trade review. He relinquished this

interest in 1926 and became an active member of the Sesqui-Centennial music committee under the leadership of Dr. H. J. Tully.

"Magic Notes" is a radical departure from the usual house organ. It is an eight-page publication, made up in the eye-arresting way of present-day tabloid newspapers, and it contains a wealth of material designed to assist dealers in making more sales. Articles relating to methods and experiences of successful dealers and news notes of the activities of Columbia's retail representatives form the bulk of the material. Its primary aim is to act as a medium whereby the dealers' merchandising and sales ideas can be exchanged for the benefit of all the trade.

Victor Caravan Meeting in Boston

The Victor Company is utilizing a new and interesting method of introducing several new models in its Electrola and Radiola lines. A "Caravan" meeting and luncheon at the Copley-Plaza in Boston, Friday afternoon, September 14th, was one of a series held in all the principal cities of the country during the month. These meetings are indetical in that new line of instruments is presented on an especially built stage with surroundings which show how they look in actual living rooms. Local representatives and officials of the Victor Company address the meetings, describing the new instruments and explaining how they will be presented to the public through advertising, etc.

The new combination instruments represent a notable advance in perfection of performance and beauty of design and cabinet work at a substantial price saving, made possible by mass production based on an unceasing and increasing demand. The Victrola Radiola Seven-Eleven provides both Victrola and all-electric Radiola at a minimum of expense (\$250.00). The Electrola Radiola Seven-Twenty-six goes a step further, with its powerful and flexible Electrola and its all-electric Radiola operating through the Electrola system (\$425.00). The Electrola Radiola Nine-Sixteen in its very different field represents a still further advance, with the finest Electrola, a magnificent Radiola, and a cabinet of radically new design and beauty (\$750.00). A remarkable new Automatic is promised for early demonstration, but details on this instrument have not yet come to hand.

Homocord Merges With Columbia

Word has just been received from our Berlin correspondent that the Homophon Company, manufacturers of Homocord-Electro records and phonographs, has just been merged with the Columbia Company, probably to continue as an individual company retaining its own identity, but under the general supervision of the Board of Directors of the International Columbia Companies. Some of the artists recording for Homocord are the Berliner Sinfonie-Orchester, conducted by Carl Schuricht, Felix Gunther, Emil Bohnke, Fritz Zweig and Horst Platen; Giesecking, pianist; the Berliner Liedertafel, etc., etc.

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENT COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

THE ORCHESTRAL BATTLEGROUND

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have curbed my occasional disposition to comment or to contribute to this department, but perhaps this is a good time to make an exception. My thoughts run on thus: what is the true problem of conductors, when they approach an orchestral composition?

Primarily, there must be considered, not only the composer, but his time, and the attributes significant of that time, even if he is generally accepted as "before his time." If one then approaches, say, Haydn, Mozart, Rameau, or Donizetti, the outlook is comparatively clear and void of any great daunting qualities. The fact is, that these men and others whom they represent, as a type, wrote extremely in the fashion, stylistically. Any exceptions which could be quoted would not change this general truth. Beethoven did something to evolve freedom from this restriction, though he by no means attained it. The grand architectural structure of his music was merely a step toward plasticity, and that he did not achieve a greater measure of it than can be discerned in his personality, is not his fault, but because his life was not long enough, not to mention the lamentable loss of his hearing. When I comment on his shortness of life, I do not limit the years to a possible seventy, or eighty, but rather to some time above the one hundred mark. Even though this age is not common, the obvious conclusion is the various types of dissipation set against it. Now, to assume the above men as representing the music of the eighteenth and nineteenth centuries, the problem of the conductor is mostly routine, technical. His reading can not be highly personal, if he remains on the good side of orthodoxy.

A peculiar case is existent in Wagner. He is more than is usually admitted to be of his time, but nevertheless, his invertive personality is hypnotic; the very force of the plastic line in his music carries with it the necessity for strict adherence to what many call "tradition," meaning (if they do not mean it, they should) that the passion which inseparable from his arpeggi and chromatics limits the interpretative temperament to a narrow band of color.

Passing with broad chronological consecution on to the composers of this time, we may note an enlargement of the mechanics of technic, although the same old human "earth-bound" traits remain, and shall always be as long as we are human. But now we may see that much of our music is capable of being read with variants on the plain markings in the score. A passionate symphony of Miascovski might be a much different work in two different hands. An English symphony of Vaughan-Williams, with its architecture and dances, may receive the corresponding sympathetic treatment which those two arts could happily obtain separately. The dry color of Honegger is adaptable to multi-personality. The modest sensuousity of Sowerby's music is built on a tremendous technic, and may remain very personal to the interpreter, despite the meticulous markings of the score.

It is noticeable that the readings of contemporary music hardly become stereotyped. If desired, even, it is not possible, fortunately. One may say that these compositions are not performed often enough to become so.

The Cleveland Symphony Orchestra is to be commended on its bringing forth the Rachmaninoff Second. Not merely because of whose work it is, but the fact that it is a large work of this day. One wishes that the Bax E flat minor symphony would be recorded. Whether or no Mr. Stock has the sympathy for this work which it has been stated by several that he lacks in the last part of his Tchaikowsky, he

did an excellent job in the performance this last season. The Bax is warlike and utterly unlike the composer as he is known in most of his previous works. The Miascovski Seventh Symphony in one movement is impressive and would be much liked by many record buyers. If the Pastorale d'Ete of Honegger is not recorded, it should be. It would probably take two sides of a ten inch record. His Two Pieces for Organ (Fugue and Choral) are lovely and organic, although he is not an organist himself. The organ works of Sowerby present several fine opportunities for recording, preferably by the composer. His orchestral music is of a type which records well. To pass over the symphonies, we may take his Suite, From the Northland, Ballad on the legend of King Estmere (two pianos and orchestra), and Medieval Poem (organ and orchestra). Several lighter works from the same man would be very popular. It is to be hoped that someone will record some of these younger things, following in the path now being blazed by Mr. Sokoloff.

In completion of the above arguments, it is encouraging, that, though the master of composition tells his pupils to mark his music thoroughly with agogics and dynamics, the tendency of all this same music is to be plastic, making a field for the discussion of the difference in certain conductor's readings. The discussion shall never end. It is good. Chicago, Illinois.

ERNEST BROOKS.

THE TCHAIKOWSKY TRIO AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Apparently it is not safe to write to correspondence columns; but, as my letter in the July issue has given one Karl S. a false impression, I must write once more for the benefit of those who may be interested in and who are not familiar with the score of Tchaikowsky's Trio, Op. 50.

First let me make it perfectly clear that I had no intention of "condemning" this set as incomplete or even criticizing the Columbia Company for making the cut or omissions. I consider the set satisfactory in every way and it is long enough for anyone. I do not wish to appear pedantic and I do not expect records to contain every note in a composition, especially extended works. I do, however, and so does every serious student, like to know whether phonograph records represent the complete score, and if not, of what the cuts consist. This is a point of interest which the reviewers sometimes overlook, as they did in this case.

It is true that the pages omitted are usually omitted in a concert presentation; but, I am at loss to know what Mr. Karl S. means when he says that a repetition may not be observed and a performance escape being branded cut. If he means a "repeat", i.e., a section enclosed with repeat marks, he is perfectly correct; but if he is familiar with the score, he knows that the cut to which I referred does not constitute a repeat. My use of the word "repetition" may have been misleading. What I meant is that the eight measures cut are exactly the same as the eight measures just preceeding. Phases repeated in other parts of the Trio, sometimes to the point of monotony, escaped the blue pencil, therefore, I could see no logical reason for this particular cut, as there is plenty of space on the record.

However, it is a small matter and of interest only to students or music-study clubs who use phonograph records for study purposes, and I trust that this time I have made myself clear enough for all degrees of intelligence. Schenectady, N. Y.

R. G. WAITE.

THE SIGNIFICANCE OF THE RACHMANINOFF SET

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With my last letter of a few months ago, I thought I had gotten off my chest all I wanted to say for a while, but new developments cause me to come out of my retirement. I shall begin by giving three cheers and a tiger for Brunswick, following the release of Rachmaninoff's 2nd Symphony. Other readers will be expressing themselves in like manner, and I think that Brunswick should know that they have done something out of the ordinary and should feel encouraged to keep up the good work in the future. Had Victor or Columbia, with their large catalogues, issued an unbackneyed work of such length, it would not have occasioned so much surprise, but for Brunswick, only a beginner and with all the incentive in the world to stock up with old war-horses, to take such a step calls for commendation, though I suspect that they knew what they were doing. I bought the set and find my-

self in perfect agreement with your reviewers. At such a low price, it will encourage those who hesitate to take a chance on it. The real music lover who is familiar with the masterpieces will hail the new recording as a departure from the old familiar stuff, which, while possibly superior as music, nevertheless has been dinned into our ears until we are tired of it.

Undoubtedly, the rival recording companies will watch the progress of the Rachmaninoff set. If it is successful, it will indicate to them that there is a large field for major works of merit which have not been overdone by the conductors and recording companies, and we look to them to follow the worthy example of Brunswick. As may be recalled, I have been agitating through your columns for the recording of some symphonies by Jan Sibelius. Knowing that Mr. Sokoloff in the past has been very partial to the great Finn's works, I am living in hopes that Brunswick may be encouraged to record the Cleveland Orchestra in at least one of his symphonies. The 1st, 4th and 5th and my particular favorites.

It was pleasing to see that Victor has added quite a few worthy recordings to the International list, at low prices. Is this their answer to Columbia's recent action in lowering some of their celebrity records into the \$1 class? If so, we shall see a battle royal, and the buying public will benefit accordingly. What we want are cheaper album sets. It was easy to foresee these changes when Brunswick made its drastic price cut. Paying \$7 for the Rachmaninoff set and \$12 for Victor's Tchaikowsky No. 5 (each in six records) gives one food for thought. Let Brunswick greatly enlarge their classical catalogue and issue some lengthy recordings by Gieseking, Godowsky, the Cleveland and Minneapolis Orchestras, and import some of the finer Polydor numbers, and it will not be long before \$2 orchestral records will be but a memory. A good single record may be worth \$2, but album sets should be sold at a discount. Take the case of the new Rigoletto album of Victor. In England, these are plum label records and sell at about \$1.08. Why are they red seal here, at \$1.50 each? Would not \$1.25, black label, have been sufficient? Were it Meistersinger, Tristan or the like, I would buy it immediately, but Rigoletto is something else. This is a great album for increasing the number of music lovers who now are merely novices and a reasonable price would have worked wonders in that direction. \$3.75 is real money and I think that with the lower price, Victor would have picked up quite a few more customers.

New York City.

EMIL V. BENEDICT.

FOREIGN "RELEASES"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A paragraph which appeared on page 391 of the August issue of your magazine, in which you touch upon the repressing in this country of foreign releases, impressed me as a very timely one and worthy of a longer and more serious discussion.

My criticism is, at this time, directed principally at the Victor Co. for its handling of its foreign records. Many of the finest recordings are buried so deep in the "foreign" lists or supplements, and so completely ignored in the domestic catalogs and advertising literature that the average or occasional record buyers, who, after all constitute the greater part of the market—cannot reasonably be expected to know that these records are available or even in existence. Is it a wonder that the "demand" for these records is not great and that there is not much "sale" for them in this country?

Following are some of the records I have in mind as this is written:

Wotan's Farewell from the Valkyrie (68863) as sung by Kipnis—an operatic number and first class in every respect. Rachmaninoff's Prelude and Liszt's Nocturne (68865)—both splendidly played by Weber's orchestra and well recorded. Pilgrims Chorus and the March from Tannhaeuser (68845) by the chorus and orchestra of the State Opera of Berlin—another marvelous record, and like Kipnis, worthy of a Red Seal. A complete recording of Strauss' Blue Danube Waltz (68928)—to me far preferable to the abbreviated one by the Philadelphia Orchestra. Record No. 68824 (Wach auf and the Kirchenchor from the Meistersinger) has been given tardy recognition and is now available in the Domestic series as No. 9160—at \$1.50—while still available in the foreign

series at \$1.25. Then there are fine operatic excerpts by the chorus and orchestra of La Scala—the most famous of all theatres and the shrine of grand opera—particularly records 68822, Cavalleria and Pagliacci, No. 68908 Iris and Norma, also 79394, 80034 and 80177. This month (September) the LaFeria Suite (81259 and 81260) played by one of the finest bands in the world, also Fidelio Overture (81257) and the Flying Dutchman Overture (59010) played by the Berlin State Opera orchestra, are to be brought out and carefully concealed by being placed in the "foreign" series where only a detective or a bloodhound could find them.

Of the many record retailers in this city (Los Angeles) only two or three make any effort to stock or supply "foreign" records and the leading manufacturers seem to purposely place every possible discouragement and impediment in the path of the purchaser of "foreign" records. First he must delve through innumerable "foreign" supplements (if, indeed, he is so fortunate as to be able to secure the said supplements) only to be told that the store does not stock the "foreign" series but will gladly (?) order them for him. Then there is often a delay of weeks before delivery is made. Personally, I have had to wait from thirty to sixty and even ninety days and I no longer expect to receive my "foreign" records until at least thirty days after they are scheduled for release.

Of course this may be only a local or, at most, a western situation and may be non-existent in the east.

However, be that as it may, the present method of releasing recordings of standard works and by standard organizations and artists is little less than an insult to the taste and intelligence of the American music lover and an injustice to the phonograph enthusiast who, after all is the one who must pay the bill. The existing situation certainly is far from satisfactory.

Trusting that this will be taken as intended—as a bit of constructive criticism, I am sincerely
Los Angeles, Cal.

R. J. B.

EDITOR'S NOTE: The record manufacturers welcome criticism as sincere and conscientious as this of Mr. Bowers unquestionably is. We agree with Mr. Bowers that there can be little value to the companies in issuing fine works in their foreign supplements and then failing to make them easily available. However there is quite a bit to be said in defence of the manufacturers. In the words of an official: "The listing of material in the domestic supplements must follow pretty closely the general musical taste of the market. Throughout the entire United States this taste is so predominately for popular music and sentimental ballads that the listing of classics must necessarily be limited and confined more than ever to standard orchestral works, particularly complete symphonies.

"From a commercial point of view it would not be feasible to include in the domestic supplements many fine records of standard compositions which are issued through the Foreign-Domestic Department. The sale would be too limited to warrant the expense and it would react unfavorably upon the numbers included in the supplement. It would be a case of diminishing utility to swell the domestic supplement with more numbers than they now comprise.

"Records of the type covered by Mr. Bowers' criticism will be included in the 1929 Victor General Catalogue and the Trade will be so notified. This, of course, will overcome the problem very largely, on those now released, after the first of the coming year."

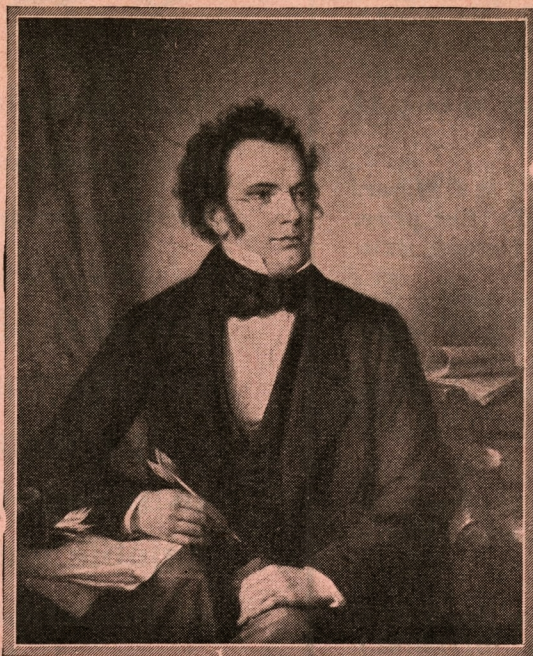
At present, record buyers interested in these works can do the most good by getting their dealers interested in them also, so that the latter follow their foreign supplements regularly and closely and get advance stocks of these works, or at least become familiar with the fact that such works exist—as many dealers have yet failed to do!

AN OKEH FAN'S LAMENT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I appreciate your letter of August 29th with reference to space devoted in your magazine to popular records, and am writing again because I believe you have misinterpreted my original letter.

My criticism was that instead of giving some information as to the merits or demerits of the records, many of them are merely listed without any critical comment whatever.



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"Magic Notes"



"Magic Notes"

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J. F. BROGAN

W. H. TYLER

My idea in sending for the August number was to find out what rating Okeh records, in which I am particularly interested, were receiving in your magazine, especially in comparison with other makes of records. Now when your reviewer states Williams' Washboard Five do their strange tricks on No. 8584, Sugar Hall spells out Constantinople on 41055, etc., etc., we are being told exactly nothing about the records, beyond what already appears in the supplements issued by the companies. You will find all through your reviews that many records are merely mentioned by name.

Let us have just a word as to whether the record is good, bad, or indifferent, such as you actually do in the case of many. The records you list are apparently not all intended to be considered outstanding because many receive adverse criticism.

I have just received the September issue, which leads to another cause for dissatisfaction. In the August number many of the Okeh records, as well as all of the Okeh-Odeon Foreign records, were not reviewed because you stated they had not been received but would be fully reviewed in the next issue. It was bad enough to wait another month, and now I receive the September number, which I ordered especially for the reviews of the overdue Okeh-Odeon records, and find that again you say the Okeh-Odeon records have not been received but would be given due consideration the following month. Does this mean that the records which should have been reviewed in the August number have not yet been received, in addition to the new ones which in the ordinary course of things would have been commented upon in the current number? It would hardly seem possible that the Company would be two months behind in furnishing you with review records, and you ought to find some means to achieve a closer co-operation between them and you.

As it stands I have purchased two numbers of your magazine and am still without the information I had a right to expect in them. Dare I chance the October number?

Valmora, New Mexico

H. E. KLEIST.

SOUND SUGGESTIONS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I suggest the following for recording:

Borodin: Second Symphony.

Grieg: Second Peer Gynt Suite.

Sibelius: First Symphony.

Rachmaninoff: Second Piano Concerto.

Strauss: Alpine Symphony.

Tchaikowsky: Third Symphony.

Smetana: Moldau (Ultava).

Debussy: Danse Sacre et Profane, for Harp and Orchestra.

Tannhauser: Herd Girl's Song and Chorus.

More of Charpentier's Louise.

Robin Hood—complete.

Cleveland, O.

F. B.

THE INDEFATIGABLE HARROLD'S ON RECORD PRICES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was sorry to have missed seeing you again on my way back to New York from my summer camp; I passed through Boston in the evening and though I called up the Studio on the telephone, you were not at home. I wanted to discuss further, with you some of the subjects of our last conversation, and lacking the opportunity to do so, I feel that I must get some of them down on paper. I'm afraid that I have been appearing rather frequently of late in the Correspondence Column, so if you do not wish to publish this letter I shall by no means feel at all hurt. However, the matters about which I wish to speak are not without interest to any record buyer or music lover, I think.

First, is the subject of price cuts over which most phonograph enthusiasts seem to be rejoicing so heartily. Everyone likes to have the strain on the pocketbook eased, and I, too, was much elated when the Brunswick Company abandoned all celebrity rates, the Columbia Company put many former celebrity artists in the new \$1.00 twelve-inch record class, the Okeh Corporation did the same with many of its Odeon re-pressings, and the Victor Company issued of its foreign celebrity works in the Domestic-Foreign Supplement on black-seal \$1.25 (twelve-inch) records. But lunching with a prominent manufacturer a few days ago I heard

another side of the story, and one that is not so pleasant.

Several prospective major works have had to be abandoned for recording, for they demanded an augmented orchestra and the cost of their production would be so large that their issue on \$1.00 records would be absolutely impossible. (Yet one particular work is badly needed in recorded literature and would be widely popular.)

It must be remembered that when a record is sold for a dollar, the manufacturers do not get all that dollar, or scarcely forty cents of it. There is the retailer's price, the wholesaler's slice, the little discounts here and the little discounts there, amounting to a great deal before the manufacturer actually collects for his sale. The costs of distribution, of production, of overhead have mounted steadily in the last few years, and yet the cry of the public is all for "Reduction!" Will they cry for reduction as loudly if they find that reduction in price may mean reduction in quality also?

The same thing is being done in England and the old protest has become stronger than ever over the sale of records here for \$1.25 or \$1.50 that are issued there for four and six (1.08). But the people who make this protest fail to take into account the difference in production and marketing expenses in England and this country. Musicians' salaries are cheaper, manufacturing costs are lower, and less extensive sales staffs are employed in Great Britain and the Continent. Advertising, for instance, is far less extensive and expensive over there than it is here.

I think I have fully demonstrated in the past my sympathies with and understanding of the phonograph enthusiast. I am a lover of fine recorded music first and a member of the record trade second. But I do think there is more than a word to be said on the manufacturers' side and after all it is they that the record buyers have to thank for all the wonderful things that are available today. They are entitled to a fair margin of profit; if they can't make this, why should they continue to issue major works when they can more profitably reap the benefit of popular record sales? Their symphonic works must be self-supporting. One can't expect the manufacturers to take profits from the sale of jazz records to balance the deficit from unsuccessful classical works.

Now I believe—from the result of long and careful observation—that classical works can be made to give good profits. In fact, they are; you can rest assured of that, for while all the manufacturers are willing to be idealistic in some instances, they aren't continuing to issue album sets for the mere disinterested pleasure of it! We all want more good works, don't we? Fine, but to get them we must give all possible support to those already out.

Our brother enthusiast from the Windy City, who once was so untiring in his demands of what the manufacturers ought to record and so loud in his complaints over the expenses to which he must go to get good records from Europe, later began to "kick" that he couldn't keep up with all the fine music that was being issued here. Now he is as silent as the grave. What good do such actions do the movement? Another collector who once prided himself on having everything of worth that came out, now buys much less records (though he was never more prosperous) because he knows that he can't possibly succeed in obtaining everything. Yet as I wrote last time, the demand for album sets and serious works is constantly increasing. Today there is a new public for these works, the new public that is now going to concerts and operas, which not so many years ago were attended only by a few music students and those who thought it was "the thing to do."

Let me sound a word of warning to the "old-timers" and record collectors: they are no longer the sole record-buying public or the index of the celebrity record sales possibilities. They started the movement, we can never forget that, but today some of them are obstructing rather than helping its further progress.

The new public is not trying to get something for nothing, or the most the smallest possible return, it is willing to give fair value for value received. Study the constantly increasing prices in theatre and movie admissions. Yet people fight to pay them, and for a "free-show" like "The Ladder", tickets can't be given away! Why? Because people at last have found that you only get what you pay for. The music lover who cheerfully pays ten dollars or so for a single seat at the

opera and then objects to paying \$1.50 a record for an operatic performance superior to any he is likely to hear in the opera house is neither a good sport nor a good business man.

I hope the moral is obvious to everyone.

New York City, N. Y.

EDWARD C. HARROLDS

LECTURE RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have not yet observed any mention in your pages of what I believe to be the most significant recordings of the present season, the lecture records of the "International Educational Society," published by the English Columbia Company. Here is an event of world wide interest, of vital educational and historical value. While I have not yet had the pleasure of actually hearing them (my order is probably now on the way from England), the English reviews and the names of the speakers testify incontrovertibly to their merit.

To date fifteen lectures have been issued each occupying two double-sided twelve-inch records, with the exception of the first lecture, which occupies only one. The English price is four shillings, sixpence (roughly \$1.08) apiece. The subjects are as follows: 1. Specimen Passages from Latin Authors as a Guide to Correct Pronunciation, By Prof. R. S. Conway (Victoria University, Manchester). 2. An Introduction to Virgil, by Prof. Conway. 3. The New Russia, by the Rt. Hon. H. A. L. Fisher (New College, Oxford). 4. Shakespearean Recital, by Sir Johnston Forbes-Robertson. 5. What is History? by Sir Charles Oman (Oxford). 6. What History Means to Man, by Sir Charles Oman. 7. Man's Outlook on History, by Sir Charles Oman. 8. Good Speech, by Walter Ripman. 9. Some Aspects of Eighteenth-Century England, By Prof. George Trevelyan (Cambridge). 10. The Speaking of Verse, by John Drinkwater. 11. Thomas Hardy, by the late Sir Edmund Gosse. 12. Latin Pronunciation, by Prof. Conway. 13. The Stars—Spring, by Prof. H. H. Turner (Oxford). 14. The Stars—Summer, by Prof. Turner. 15. Chemical Messages, or the Wireless of the Body, by Prof. J. Barcroft (Cambridge.)

The "International Educational Society" was formed for the purpose of "establishing an interchange of lectures and lectures courses given by scholars of all nations. The Society is in no sense a commercial undertaking, and any profits made will be devoted to the foundation of scholarships and to the furtherance of education . . . Although primarily intended for educational purposes, the records will be available for the general public . . . Each lecture, though complete in itself, will in great majority of cases, form part of a course."

The names of the lecturers and their subjects, and the

outline of the aims of the Society will surely give weight to my first statements regarding the significance of these records. Imagine hearing George Trevelyan, John Drinkwater, Edmund Gosse, and Forbes-Robertson talk on the subject for which they are world famous. The others scholars are less well-known, but obviously they are thoroughly complete authorities.

Are the activities of this Society soon to be extended to America? Let us devoutly hope both that these records will soon be issued here and that others of a similar nature will be made by various American scholars and authorities.

The possibilities are limitless, particularly in the field of music, where piano illustrations (as in Dr. Stokowski's lecture records) could be used. Lectures on instrumentation and orchestration, harmony, counterpoint, ear training, musical history and appreciation, etc., could be made uncommonly effective.

Such new developments as these lecture records and the "Audio Graphic" rolls for player pianos indicate that the educational significance of sound reproducing instruments has as yet barely begun to be exploited! I trust that the public response will be such as to encourage their rapid growth and elaboration.

Washington, D. C.

HISTORIAN

MORE RUSSIAN RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The letter on unrecorded Russian music from the Music Lover in distant Shanghai and the suggestions for recordings by Mr. Benedict of New York City were of special interest to me in last month's Correspondence "Column."

I disagree with the latter, however, in his praise of Ravel's *Rhapsodie Espagnole*, a work of extreme thinness and not to be compared with the same composer's *Daphnis et Chloe* suites, or even the *Tombeau de Couperin*, both of which deserve first consideration for recording.

To the splendid Russian list I should like to add Moussorgsky's *Night on Bald Mountain* (re-recording), Rachmaninoff's *Island of the Dead*, and Rimsky Korsakoff's *Fairy Tale* and possibly his and Scriabin's *Piano Concertos*. Liadow's *Dance of the Amazon* has already been recorded (acoustically) by Stokowski (Victor 1112), and Rachmaninoff's *Symphony* is just out by the Cleveland Symphony Orchestra from the Brunswick Company.

When—and if—Serge Koussevitsky begins to record, we should have a real flood of Russian works in superb performances!

Melrose, Mass.

N. S. N.

Dance Music With Character

An Interview with Leo Reisman, Exclusive Columbia Artist

BOSTON is more than mildly proud of its finest dance orchestra, and when the Columbia Company arranged to celebrate Leo Reisman's return from a triumphant season at the Waldorf-Astoria roof garden, New York, with a special "Leo Reisman Week", THE PHONOGRAPH MONTHLY REVIEW thought the occasion an appropriate one for publishing a few words on the man who has won international repute for his achievements in elevating jazz into the sphere of unmistakable *music*. Mr. Reisman is an example of the sincere artist who tills his own garden and works out his own development—suddenly to find that the world is coming to him to admire and study his work. He has not made a circuit of the globe to demonstrate his talents, but his fame has traveled for him, and if when distinguished musicians visit Boston they turn their steps first to Symphony Hall, their next object is the Egyptian Room of the Hotel Brun-

wick where Leo Reisman and his orchestra have played with unceasing and increasing success for lo! these many years.

Mr. Reisman lacked the time to write a few works of his own on the future of jazz and the development of an ideal dance music, but at the Hotel Brunswick, in the intervals between his performances, I was able to draw him out on the subject of the ideals which animate his work and which have won for it the fervid acclamation of such musicians of note as Loeffler, Milhaud, Ravel, Dr. Davison of the Harvard Glee Club, and many others.

Mr. Reisman talks as he wields the baton—with enthusiasm, insight, and a quiet force that commands attention and thought. In his ideas on music as in his music itself he identifies himself as an artist of sensibilities, striving toward a definite, idealistic, and yet logical goal.

The rules which govern music are based on certain natural laws and apply to dance music no less inevitably than to a symphony, he points out. Jazz is our nearest approach to a native folk music and in the performance of dance music we must always keep in mind its true character and gauge the performances to reflect that character—not to distort or attempt to conceal it. "To over-dress with forced instrumentation and elaboration any of the simple melodies that exist in this country today as our popular music is grossly absurd and inartistic. The appeal of all folk-music lies in its primitive and fundamental appeal, and this appeal, since it was the primary purpose of the composition, should not be obliterated by too many harmonic and rhythmic treatments."

He had just been playing the hit of the current "Scandals"—"Pickin' Cotton," and on my expressing my admiration of his performance (which was infinitely more vivacious and seductive than any other I had heard), he explained the secret of his individually and successful "way" with the piece. The rhythmical piquancy of that tune needs no "jazzing up" or emphasis. The so-called rhythmical treatment it sometimes receives is not rhythmical playing at all, but a distortion of rhythm. The basic rhythm doesn't have to be hammered out; to do so is to commit the unforgivable musical sin of monotony. The treatment must match the character of the tune, in this case piquant, buoyant, with a slight agogic stress at the word "Low Down." And I observed that the phrasing of his orchestra was (as Dr. Davison has pointed out) so subtle and delicately crisp that when it fell up on the beat it achieved a maximum effect because it was not obliterated by the rhythmic machinery.

The essentials of good dance music are the ability to play staccato and to play with an afterbeat. It is this afterbeat, the displacement of stress from the strong to the weak beats, which gives the effect of "lift" to the music (in a popular dance piece as in a Chopin mazurka) and destroys the sense of squareness, of bleakness, of metrical as opposed to rhythmical pulse. "There is nothing New Englandish about good dance music," said Mr. Reisman with a smile, and in proof thereof is the extraordinary hold he has on his New England public who find in his exquisite sense of structural and color balance, his delicately poised intensity, a delightful antidote for the chilling influence of the traditional Puritan temperament. His Boston friends, and their number is legion, refuse to let him be lured away by some New York or other metropolitan hotel, and when he augmented his orchestra to a force of forty or more and gave a concert of "Rhythms" in Symphony Hall, gave him an attendance and ovation seldom matched in the long career of that famous building. At that time Mr. Reisman played the Intermezzo—"Clowns," written especially for him by Charles Martin Loeffler, a striking and significant contribution to jazz literature by one of America's most noted composers, and a piece which I sincerely trust Mr. Reisman someday will have the opportunity of recording.



Leo Reisman

Mr. Reisman's list of recordings is a long brilliant one and while as yet the phonograph has not always succeeded in quite catching his perfect fusion of rhythm, color, and phrasing, and his flexible versatility of treatment which gives every piece the dress demanded by its individual character, the Reisman records display many admirable qualities rare among dance disks. The purity and warmth of their tone is particularly noticeable. Reisman endeavors to avoid undue prominence of the bass (which except in solos merely sustains the harmonic structure and is felt rather than actually heard in its enrichment of the upper partials and overtones) and to keep his disks free from overamplification, "room-noise", or anything which will distort or distract from the clarity of the exposition of the music itself. "Lonely" might be said to come nearest to his idea of how a record should reproduce his treatment of a poetic tune. "A Dream of Love," "Low Down," "Old Man Sunshine," "Blue Shadows," give varying examples of his way with other types of tunes. Always the "style" is not the conductor's, but the composer's, transmitted by the performance so as to bring out all the characteristic qualities which give it life and appeal.

Those who do not know Reisman's way with dance music do not know the artistic heights to which jazz may rise when it is played with intelligence, sympathy, untiring care, and above all, a rare degree of emotional sensitivity.

OBSERVER.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor Masterpiece Set M-33 (6 D12s, Alb., \$9.00) Schubert: Symphony No. 7, in C major, played by Dr. Leo Blech and the London Symphony Orchestra.

This is of course the great Schubert Symphony, despite the incongruity of the numbering with that of the Columbia-Harty version of the same work. The C major Symphony is commonly known as No. 7 on the continent, and the B minor ("Unfinished") as No. 8, for the reason that the "Unfinished" was not discovered until long after Schubert's death; the C major was already accepted as No. 7, and so the new work (actually composed earlier) was forced to accept a later numbering. In England the "Unfinished" is listed as No. 8 and the C major as No. 10, a method which leaves space for a Ninth Symphony, the "Gastein", the manuscript of which has never been found. It is supposed to have been written at Gastein, in the East Tyrol, during the summer of 1825, three years after the "Unfinished" and three before the C major. (I am indebted to an article in the May issue of "The British Musician" for this brief outline of some very interesting material which includes Grove's concise statement of the probability of the "Gastein" Symphony's existence.) The Columbia Company in designating the C major work as No. 9 makes no allowance for a missing symphony; the C major is of course correctly No. 9 of the known symphonies, one of which, No. 7, in E major, is in sketch form only. No. 9 seems the most logical designation to use at present, until the missing work is actually found. In any case, to continue to call it No. 7 has little justification except that of Continental usage.

In my review of the Harty recording (The Phonograph Monthly Review for July) I discussed the work itself in some detail. Further comment on the music is hardly necessary, especially as excellent detailed analyses are provided with both album sets.

The Blech version is in twelve parts as contrasted with Harty's fourteen, but it is absolutely complete; the compression of space is due partly to Blech's faster pace and partly to better divisions of the record sides. The first movement is in three parts, the second in four, the Scherzo in two, and the Finale in three. The vivacity of the reading is immediately noticeable, but the vivacity of the recording itself is the dominant feature of a first hearing. There is not quite the translucent quality of the latest Muck records, but there is all the realism and broad surge of tone which characterized Blech's Roman Carnival and Fidelio overtures. In this respect it puts the flat Studio recording of the Harty set at considerable disadvantage.

The real problem of arriving at a comparative estimate of the two works lies in the interpretations, and as in so many other instances we have the most marked contrast. Blech's reading is famous, I might almost say notorious, for under his energetic lashing the majestic C major gallops with the fury of a race-horse. It excited his concert critics, but it also shocked them. On records the excitement is equally intense, and the shock materially weakened. The first movement alone fails to sway our prejudices in its favor. The balance, measured quality of Harty's reading makes this seem both hurried and ill-considered. Blech misses the dignity that Harty obtains, and by fault of his haste loses also the very qualities of sparkle and vivacity for which he seeks.

In the march-like first subject of the Andante Harty's steadiness and virile grace still give him the edge, although in Blech's more poetic conception there is much to admire. But with the second theme the Blech performance suddenly swells and blossoms into a romantic expansiveness that is infinitely moving. Where Harty continues evenly throughout the movement as exquisitely poised as he begins, Blech slackens his pace and allows the broad pulsating flow of music to take its own course. Here is the glow of Teutonic romanticism that I missed from the first in Harty's reading.

The Scherzo is broader and more energetic in the Blech performance than in Harty's, but I prefer the latter's alert zest and daintiness.

In the Finale the contrast between the two readings, between the vividly individual temperaments of the two conductors, reaches its apogee. It would be a brave musician indeed who would dare utterly to condemn one performance in favor of the other. Blech's is the more earthly, perhaps the more human: it is unrestrained, it is stormy, it is almost blatant. Only a man of stone could fail to thrill to it. But Harty, for all that his reading falls short of some of the physical strengths of the music and despite his refusal to thunder at the gates of heaven, achieves a saner and cleaner cut conception of the work's greatness. One satisfies the flesh, but leaves the mind a trifle dubious; the other is intellectually irreproachable, and falls just short of fully satisfying the purely physical demand for tonal breadths equal to the mental ones of the interpretation as an abstract. And of the two Harty's is the greater in spite of its physical shortcomings, for it stimulates the listener to a keener perception of the true grandeur of the work.

It is an impossible task to pronounce one or the other set the "better." Individual taste, temperament, and mood will have to determine one's choice. I cannot stress too strongly the necessity of hearing—more than once, if possible—both versions. Blech's, with its more marked tonal and dynamic contrasts and more realistic recording, is liable to sweep many people off their feet on a first hearing. The virtues of Harty's set are less obvious, but with study, more convincing. Unfortunately he is handicapped not only by the recording, but by the extra record length and price, and the slight but annoying "cut" of twenty-eight bars in the Andante. But there will be many, particularly among the more experienced music lovers, who after first favoring Blech's records for their practical appeal, will come to find a more permanently satisfying charm in Harty's fine textured and orderly exposition of a noble work, every detail of which is harmoniously blended into the pattern of the whole. And on the other hand, there will also be many who will cherish Harty's version for all its admirable qualities, but who will also want often to thrill to the rapture and intoxication of Blech's stirring recording.

The only answer seems to be to possess both. The solution is perhaps somewhat expensive, but it is the only one that will settle the question and do full justice to Schubert and oneself!

Brunswick Symphony Series No. 12 (3 D12s, \$1.00 each, Alb. \$1.00 extra) Schubert: Symphony in B minor ("Unfinished"), played by Nikolai Sokoloff and the Cleveland Symphony Orchestra.

On the very eve of the climax of the Schubert celebration I am perhaps taking my life in my hands when I make the dread confession that the "Unfinished" Symphony has long been a thorn in my flesh and a weariness to my spirit. "It's beautiful, but please don't play it!" has invariably been my reaction. So I approached this new recording (What! another "Unfinished?") in a frame of mind that could hardly be termed either enthusiastic or appreciative. And to my delighted surprise, I actually liked the work! For the first time I heard it as a miracle of entrancing loveliness, and not as the pretty-pretty musical doll the ordinary concert and recorded performance make it out to be.

Sokoloff works the transformation. His is the perfect hand for such music: he neither sentimentalizes nor over-emphasizes, but plays the music unadulterated. His reading has simplicity and directness, and is overwhelmingly suffused with the rare and lovely quality foreign to so many orchestral performances—that of tenderness. Beside this performance Stokowski's seems pompous and blatant, an over-jewelled dowager beside the virginal, unornamented beauty of a young girl. Henry Wood's reading has many points of merit, but it is matter-of-fact and pedestrian in comparison with the delicacy and grace of

these Sokoloff disks. Listen to the very opening bars for an index to the entire work. Here, for once, the initial theme is allowed to **flow** instead of to stride. The dancing figure in the strings, and the clarinet and oboe melody have both vitality and thistle-down lightness. Sokoloff's touch is as delicately restrained throughout the entire work, and yet the broader passages at the end of the first movement are given just the proportionate sonority and firmness. I have heard the second movement played by a score of different conductors, but none of them ever found the same pulsating romantic glow that Sokoloff reveals in these measures.

The recording is subdued; there is nothing sensational about it. It does not have the clarity or the power of either the Columbia or Victor sets. But I, for one, find the luxuriant charm of version to lie very largely in this restrained quality of the recording. The tonal loveliness of the orchestral playing is so warmly colored that concert hall realism and amplification would shatter the spell. As it is, we get something in the nature of chamber music; on a larger scale, of course, but possessing the same subtlety and intimacy of appeal.

I suppose I must sound the usual warning: if you wish display, brilliant orchestral pyrotechnics, and flooding sonorities, you will not find them here. But if you delight in dainty nuances and unobvious beauties of interpretation and execution, you will delight in this performance. Sokoloff reveals himself as an artist of finer sensibilities than even his Rachmaninoff Symphony would give one to imagine, and he restores to the "Unfinished" its original lustre and bloom.

German H. M. V. (EJ-223-4 (2 D12s) Wagner: Die Meistersinger—Prelude, and Goetterdaemmerung—Siegfried's Journey to the Rhine, played by Dr. Karl Muck and the Berlin State Opera House Orchestra. (Imported through the H. Royer Smith Company, Philadelphia.)

The Prelude is on three record sides; the Rhine Journey on one.

Everything that was said last month in praise of the orchestra and the recording in Dr. Muck's Parsival Prelude can be repeated here *piu fortissimo*. This is beyond a doubt the finest playing we have ever heard by a German recording orchestra. Has Dr. Muck an innate genius for recording? Even the best of Dr. Blech's works have never evidenced as supreme a clarity and tonal purity as Muck's Parsival and Meistersinger preludes.

The performance is magnificent, as I hardly need to say. I cavil only at the breaks necessitated by the three-part recording; but perhaps I am too used to the two-part Coates version (also complete) where the break is made at the appearance of the masters' theme in diminution. I still long for a shade greater breadth at the beginning and during the working up to the final peoration, but perhaps such dreams are unreasonable. The incredible greatness of the music arouses an insatiable appetite for equally super-human powers in the performance, but, alas, while a genius may capture such breadths on paper, they are impossible to attain in performance. Few conductors could come as close to the ideal as Dr. Muck!

This easily surpasses the Stock and Blech versions. I have not yet heard the new Coates record, but his acoustical version gives reason to expect much of the new one.

Dr. Muck guides Siegfried on a very leisurely journey. The playing is superb and many points of the orchestration are brought out that usually escape notice. I admire this version, but first place in my heart is reserved for the impetuous spirit and youthfulness of Coates' reading.

Columbia 50084-D (D12, \$1.00) Strauss: On the Beautiful Blue Danube—Waltz, played by Felix Weingartner and the Royal Philharmonic Orchestra.

What a boon it would be to record buyers if the multitudinous versions of the Blue Danube now available could be classified according to the type of their interpretations by such designations as Royal Blue Danube, pale Blue Danube, and the like! Already there are as many shades of readings as boasted in the color repertoire of the manufacturers of silk stockings. There is Stokowski's brilliant and bombastic tour de force; there is Shilkret's jazz version with an organ and banjo; Dr. Blech plays it in the sturdy full-voiced Germanic tradition; Josef Lhevinne thunders out the Schulz-Evper arabesques. There

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is a reading for every taste, and several for the tasteless. And now Weingartner, in his first recorded appearance in over a year and a half, adds another performance to the list, as different from the rest as they are from each other.

Weingartner comes very close to achieving the most successful Blue Danube of all, particularly in the introduction and the last pages. But in the main body of the waltz he fails, strive as he may. His reading is logically conceived, but there is a sense of too much effort in the execution. The flexibility, the dynamic poise, the sensuousness of the perfect waltz escape him. For all that, his record is a pleasure to hear,—one of many admirable virtues. The recording is very clear and pure; the performance straightforward and crisp. Despite its shortcomings I prefer this performance to all the others with the exception of Dr. Blech's (issued in the Victor German list.)

Victor (International list) 59019 (D12, \$1.25) **Gluck-Mottl: Ballet Suite**, played by **Leo Blech** and the **Berlin State Opera House Orchestra**.

Felix Mottl's delightful arrangements are well-known in the concert hall. Both this and the second Gluck ballet suite are excellent material for the phonograph. Unfortunately this disk is very disappointing due to the inferior quality of the recording—a rare fault in these days! Both strings and wood winds are given an extremely shrill and unpleasant tonal "edge" that effectively prevents any whole-hearted enjoyment of the music itself. Dr. Blech's reading seems rather perfunctory, although the nature of the recording makes it difficult to estimate his performance accurately. It is a pity that such lovely, unspoiled music should be given inadequate representation; surely the Second Ballet Suite will fare better when it is made available for the phonograph.

Victor (International list) 59017 (D12, \$1.25) **Dukas: Ariane and Blue Beard—Preludes to Acts 2 and 3**, played by **Piero Coppola** and the **Continental Symphony Orchestra**.

A welcome re-pressing from the current French H. M. V. lists, although neither of these preludes is as impressive a tribute to Dukas as the records of La Péri, also conducted by Coppola. The performances are masterly, as one has come to expect from this conductor, and the recording is excellent. A worthy addition to the rapidly growing lists of recorded contemporary French music. (The "Continental" Symphony is apparently merely an American alias for the "Gramophone" Symphony—house orchestra of the French H. M. V.—to which the French pressing of the work is credited.)

Victor 21597 (D10, 75c) **Flotow: Stradella—Overture**, played by **Rosario Bourdon** and the **Victor Symphony Orchestra**.

Bourdon is simply incomparable in recorded versions of the standard concert overtures! This Stradella is easily one of the very best disks in his series, a performance that is virtually astounding in its directness and masterly effectiveness. Such a reading could be heard in concert perhaps once in a lifetime; usually one is given sloppy, half-hearted or incompetent performances that merely succeed in spoiling these fine old war-horses. Bourdon is doing a splendid work in restoring their vitality and freshness, and in demonstrating that so-called light music need not be taken lightly; played with spirit and care it is worth the attention of every one, no matter how "serious" his tastes may be. At 75c this disk is a piece of first rate orchestral playing and recording that no one should miss.

French H. M. V. L-644-5 (2 D12s) **Massenet: Scenes Pittoresques—Air de Ballet, Marche, Angelus, and Fete Boheme**, played by **Piero Coppola** and the **Gramophone Symphony Orchestra**. (Imported through the **H. Royer Smith Company**, Philadelphia.)

As a none too appreciative listener I approached these disks expecting something very much in the nature of the usual popular concert performance of what is exceedingly thin and banal music. I was agreeably surprised, as Coppola's name should have warned me. He shares many of Bourdon's talents with light music, and indeed this forceful performance could hardly be surpassed by the Victor conductor himself. The recording is brilliant, but a trifle harsh. The performance is one of true virtuosity. It is a pity the music itself is not better worth the effects expended on it!

Odeon 5147-9 (3 D12s, Alb., \$4.50) **Liszt: Piano Concerto No. 2, in A minor**, played by **Professor Josef Pembauer** and an orchestra under the direction of **Dr. Weissmann**.

The Okeh Corporation is to be congratulated on pressing this Parlophone work so promptly under the American Odeon label. This is the first time Liszt's Second Piano Concerto has been recorded, although it appears frequently on symphony programs and by right should have been available on records long ago. Fortunately the delay resulted in the work's receiving the benefits of present day skill with the difficult problems of recording the piano and orchestra—always a difficult combination. The orchestra is small and Dr. Weissmann brings out the solo wind and string passages with delicate emphasis. The general quality of the recording is on the quiet side, with, however, surprising power in the fortissimos. The louder passages suffer somewhat from excess "roar" and a lack of perfect definition, but not to any serious extent.

Professor Pembauer reads the work in a romantic, warm-colored, not-too-animated style, savoring to the full its luscious sweetness. One gets the impression of a more elaborate but nevertheless characteristic Liebestraum from the melting "motto" progression which opens the principal theme and which runs ubiquitously throughout the entire work. The piano records well, despite Pembauer's sometimes rather dry touch. The balance of the ensemble is good throughout.

A work which has long been missing from the lists of recorded concertos and one that is given here in pleasant and competent fashion. Not a work for frenzied admiration, but one that is sure to give warm pleasure to all but those inherently adverse to gentle sentiment in their music.

Parlophone O-6571 (D12 **Korngold: Das Wunder der Heliane—Vorspiel** played by **Dr. Weissmann** and the **Grosses Symphonische Orchester**. (Imported through **The Gramophone Shop**, New York City.)

Isn't this the first orchestral work of Korngold to be recorded? Jeritz's record of the Lute Song from Die Tote Stadt has long been deservedly admired. Weissmann plays this Prelude beautifully, at least to the ears of one unfamiliar with the music. The orchestra and recording are particularly good, about the best I have heard from Parlophone recently. The composition itself is Straussian, somewhat turgid, but decidedly interesting. Korngold has an innate orchestral sense; here his powers of construction are less flaccid than in some of the rare examples of his work to be heard in American concert halls.

English Columbia 9375-6 (2 D12s) **Strauss: Till Eulenspiegel's Merry Pranks**, played by **Desire Dufauw** and the **Orchestra of the Brussels Royal Conservatoire**. (Imported through **The Gramophone Shop**, New York City. French Columbia pressings of the same work were imported through the **H. Royer Smith Company**, Philadelphia.)

This is an impressive piece of orchestral playing and recording, although in some of the big moments of the piece the latter is not too clear or tonally pure. It is very realistic, however, and leads one to anticipate future releases by M. Dufauw and his excellent band. The reading does not strike one as particularly felicitous on first hearing, as Dufauw is quite innocent of the Teutonic geniality and sentiment which we commonly associate with this true masterpiece of humor. He is by no means lacking in Gallic wit, however, nor a certain intensity and forcefulness which give us a very sardonic and passionate Till. The reading lacks impishness and a sense of the dramatic, yet it has a splendid sweep, overshadowed with a sense of fatalism. Till as a fatalist is rather a surprise, and not altogether to one's taste. But the records are to be enjoyed and admired. They give evidence of a new and significant talent among present recording conductors. Strauss was not Dufauw's happiest choice, but there is ample evidence of the success he is sure to have with more suitable selections.

Odeon 3224 (D12, \$1.00) **Ketelbey: In a Persian Market and In a Monastery Garden**, played by the **Odeon Orchestra**.

This Ketelbey disk is now in the \$1.00 classification and there is no difference in price between the Odeon and Columbia pressings, as was erroneously stated in the review of the latter in the last issue.

Light Orchestral

Brunswick 20066 (D12, \$1.00) Alexander's Ragtime Band, and The Darktown Strutters' Ball, played by Vincent Lopez and his Concert Orchestra.

Irving Berlin's masterpiece has become an American classic, and in this splendid arrangement one realizes better than ever before why. A great performance, easily Lopez' best on records. Special praise goes to the vocal chorister, the pianist, and the gorgeous recording of a bass drum thump near the beginning, the most striking (no pun intended) success with this difficult "instrument" I have ever heard on records. (It should be heard on an electrical phonograph to get the full realistic effect.) The Darktown Strutters' Ball is well played, too, but the arrangement is less interesting and the piece less arresting. A record that deserves lively popularity, and a brilliant tribute to the ever-growing power of the Brunswick recording directors.

Brunswick 3993 (D10, 75c) Was It a Dream?, and Chloe, played by Louis Katzman and his Salon Orchestra.

Was It a Dream? is a meisterwerk of unadulterated sentiment, and how young Americans do love it! Katzman does it extremely well, with nothing sloppy about the performance, and yet none of the sentiment lost. The record is tonally superb; Katzman boasts some excellent strings, led by a splendid first violinist. There are some nice bassoon solos in Chloe. The disk is first rate piece of work in its class.

Brunswick 57012 (D10, 75c) Play Gypsies, Dance Gypsies, and Amoureuse Waltz, played by the Brunswick International Orchestra.

This must be Katzman again, for the same virtues evidenced in the record above are displayed scarcely less well here. The performances are considerably more intense, however, and the pieces hardly as immediately appealing.

Brunswick (International list) 77008 (D12, \$1.00) Ippolitow-Iwanow: Caucasian Sketches—In the Village, and March of the Caucasian Chief, played by the International Concert Orchestra.

The orchestra is weak in numbers if not in energies and the orchestration has been altered to suit a small organization. The performances are rather coarse, but exceedingly brilliant, abetted by the very powerful recording. An undeniably impressive record, but it will hardly interest those familiar with symphonic performances with full size orchestras.

Victor (International list) 35929 (D12, \$1.25) Gypsy Souvenir, and Hungarian Flower—Waltzes, played by the Hungarian Rhapsody Orchestra.

Smooth, effective waltzes, nicely played and brilliantly recorded.

Victor (Spanish list) 59042 (D12, \$1.25) Mazza: Campanone—Overture, played by the Orquesta Tipica Fronteriza under the direction of A. Reyes.

A fine light overture, well deserving international popularity. It is tuneful, vivacious, and well constructed; the record should find favor.

R. D. D.

Vocal

Columbia 50083-D (D12, \$1.00) Wagner: Tristan and Isolde—Isolde's Liebestod, sung by Elsa Alsen with orchestra accompaniment.

Miss Alsen's releases have been steadily climbing in merit to approach her concert hall excellence; this is easily the best of them all, a disk which gives worthy phonographic representation of her performance of the Liebestod, widely acclaimed in her concert appearances with the Chicago Opera Company.

The label gives no indication of the orchestra's and conductor's identity, a real pity because both share honors with the soloist. The performance is clear, well balanced,

and logically built up. There is not over much subtlety, perhaps, but details are not slighted and the effect achieved is forceful in the extreme. The recording is of the very first rank.

The whole of the Liebestod is recorded, with a few final bars of the Prelude to Act 1 as an introduction. This is easily one of the best vocal disks of the month and one that should find an enthusiastic welcome, especially at the very moderate price at which it is issued.

Columbia 50082-D (D12, \$1.00) Madame Butterfly—Un bel di vedremo, and La Boheme—Mi chiamano Mimi, sung by Maria Kurenko with orchestral accompaniment.

This is not among Miss Kurenko's more successful disks, despite the great intensity and fervor of the performances. The recording is a little too powerful and both the soloist's and orchestra's tones are unpleasantly forced in the Madam Butterfly aria. Mimi's aria on the other side is more restrained and effective.

Brunswick 50142 (D12, \$1.00) Forza del Destino—Solenne in quest' ora, and Martha—Solo Profugo, sung by Mario Chamlee and Richard Bonelli with orchestral accompaniment.

Chamlee and Bonelli pool their talents in two splendid duets, sung and recorded with great breadth and power. The accompaniments are excellent. This version of the Verdi duet, for all its ardor, hardly succeeds in surpassing the notable Victor record by Gigli and de Luca, but it is equally impressive. Again the low price deserves favorable comment, especially in that two celebrity artists are represented.

Victor (Russian list) 9233 (D12, \$1.50) Borodin: Prince Igor—Ariosa of Jaroslavna, and Rimsky-Korsakow: Sadko—Berceuse, sung by Nina Koshetz with orchestral accompaniment.

Mme. Koshetz is not content to rest on her laurels: hard on the heels of her splendid record of Eili Eili comes this coupling of two great Russian arias, a disk of equal excellence and even greater appeal. Again the orchestral accompaniments and the recording, as well as the beauties of Mme. Koshetz's performances, can be given unqualified praise.

The choice of selections is particularly felicitous. The Berceuse is characteristic of Rimsky's best songs, suave and neatly turned, lacking in depth perhaps, but not in a vague nostalgic charm. The Borodin ariosa is on a larger scale, the noble lament of Jaroslavna for her husband—Prince Igor. It has been sung by Mme. Koshetz in concert with the Boston Symphony and other orchestras.

A disk to be given special recommendation, not only for its musical merits, but for the unadulterated Russianism and uncommon interest of the songs themselves, reflected perfectly in the clear mirror of these sympathetic and glowing performances.

Victor (German list) 6831 (D12, \$2.00) Tannhaeuser—Dich teure Halle, and Lohengrin—Elsas Traum, sung by Elisabeth Rethberg, accompanied by the Berlin State Opera House Orchestra under Fritz Zweig.

Miss Rethberg's Brunswick record of these familiar pieces is deservedly famous. Now Victor adds artist and her versions to its catalogue by re-pressing a German H. M. V. disk made with the Berlin State Orchestra and Fritz Zweig. The performances are full-voiced and dramatic powerfully recorded. I have never heard Miss Rethberg sing so robustly on records before; at times she forces her voice a trifle, but the sum effect is immensely spacious and impressive. The artist's current European triumphs in Richard Strauss' new opera, The Egyptian Helen, should serve to kindle further interest in her splendid recordings, among which this latest disk takes an honored place.

Victor (Italian list) 6829 (D12, \$2.00) Ernani—Gran Dio, sung by Benvenuto Franci; Ernani—O sommo Carlo, sung by Franci, Palet, and Urbine; accompaniments by La Scala Orchestra under Carlo Sabajno.

Powerful recording and singing, with notable accompaniments by Sabajno who made such a favorable impression with his work in the complete Rigoletto album. Franci is a new name to me: he is a baritone with a voice of considerable resonance, occasionally somewhat pinched and unpleasant in quality. The performance of the second

side is particularly intense. An impressive record with the details sometimes slighted, but the broad effects stressed and doubly stressed.

Victor (Italian list) 6843 (D12, \$2.00) **Maanor Lescaut—Guardatepazzo son, and Luisa Miller—Quando le sere al placido**, sung by **Aureliano Pertile** with orchestral accompaniment.

Recorded excerpts from Verdi's Luisa Miller are scarce enough in all truth; undoubtedly this is the first electrical one. Pertile lets himself go far more than is his wont. Usually he is refreshingly free from the exaggerated emotional display not uncommon with Italian tenors, but here his splendid singing is occasionally marred by over-acting and a lack of restraint. In the Manon aria the entire performance is bombastic and unrestrained in the extreme. It is undeniably exciting, however, particularly the sonorous coda which the orchestra thunders out with the greatest gusto. The recording is likewise vigorous and impressive. Both this and the previous disk are not for the devotees of Pelleas et Mélisande, Delius, and chamber music, but for those who thrill to the desperate ardors and frantic furies of Italianate opera, with passion uncurbed and energies unspared.

Victor 1343 (D10, \$1.50) **Herbert: Ah! Sweet Mystery of Life, and Moya: The Song of Songs**, sung by **Richard Crooks** with orchestral accompaniment.

The popularity of Herbert's saccharine masterpiece continues unabated. Those who like it will like Crook's performance, appropriately bland and fervid. The coupling is cut from the same cloth. The recording is excellent and Crooks in fine voice; there are sentimental excesses in his singing, but the songs themselves are surely irresistible provocation.

Brunswick 15182 (D10, 75c) **I Need Thee Every Hour, and One Sweetly Solemn Thought**, sung by **Marie Morrissey** and **Frank Munn** with orchestral accompaniment.

Sacred duets done far better than the average. The recording is good and the accompaniments discreet.

Columbia 156-M (D10, 75c) **Bizet: Carmen—Habanera, and Air des Cartes**, sung by **Sophie Braslau** with orchestral accompaniment.

Miss Braslau sings the Habanera with tonal clarity but very little vivacity. The Air des Cartes is much better, despite a tendency to a somewhat hard tone, and is sung with feeling and restrained power. The recording is very good, the accompaniments decidedly weak.

Victor 6776 (D12, \$2.00) **Crouch: Kathleen Mavourneen, and Molloy: Love's Old Sweet Song**, sung by **John McCormack** with piano accompaniments by **Edwin Schneider**.

Aptly described as "two sweet old favorites of John McCormack himself and of his crowded audiences," McCormack's voice is wearing very thin; about the only thing I can praise is his enunciation, which is splendid—in fact, the pieces are given in a sort of Schönberg sprechstimme rather than actually sung.

Victor 1340 (D10, \$1.50) **Bernard: The Old Rugged Cross, and Ackley: Mother's Prayers Have Followed Me**, sung by **Marion Talley** with orchestral accompaniment.

Miss Talley is now properly relegated to her rightful sphere, that of the "sacred solo." These performances are among the worst of their type, but at least the soloist is at home in them and not incongruously out of place as she was in her highly touted operatic roles, about which the shouting has now died pretty well down.

Victor 6842 (D12, \$2.00) **Chopin: Impromptu in A flat, Op. 29, and Arditi: Leggiero Invisibile**, sung by **Sigrid Onegin** with piano accompaniment by **Franz Dorfmueller**.

A remarkable piece of recording. The almost incredible fullness of Onegin's great voice is reproduced with uncanny amplitude and tonal purity. The Arditi Bolero is a delightful piece of singing, somewhat more successful than the Chopin vocalise (the vehicle with which Trilby used to bowl over her Parisian audiences). There the voice is almost too rich and broad for the character of the piece, and the middle section is taken very much on the slow side. Did something disturb Miss Onegin here? The even flow of her cantilina is broken once by a brief tremor and once by an actually, if tiny, "break." It is a magnificent record for all of that, worthy of hearing if only for its superb tonal breadths, the clarity of the recording, and Dorfmueller's capable accompaniments.

Victor (German list) 81294 (D10, 75c) **Loewe: Tom der Reimer**, sung by **Fritz Gabsch** with piano accompaniment.

Another first rate piece of lieder singing by this German baritone. Gabsch possesses a voice of exceptional richness and smoothness (never the slightest saccharine), and he sings with ease and sincere feeling. The accompaniments and the recording are likewise good.

Victor (German list) 6837 (D12 \$2.00) **Schubert: die Post, Wohin?, Im Abendrot, and Die Voegel**, sung by **Elisabeth Schumann** with piano accompaniments by **Karl Alwin**.

Remembering Miss Schumann from her concert appearances with Richard Strauss several years ago, I have awaited with impatience the American release of her H. M. V. recordings. The first disk even surpasses my expectations and gives good promise of the excellence of those to come. The surface of the studio copy of the record is a little rough at the beginning at each side, but quickly improves, and makes no difference anyway, for Miss Schumann's voice is of a loveliness that can only be described as heavenly! Im Abendrot is suffused with a tonal sunset glow of the most ethereal tints and shades. Wohin? is a miracle of delicacy, Die Post of vivacity, Die Vögel of sprightliness and humor. And the accompaniments are scarcely lesser miracles. The songs are among Schubert's finest inspirations; in these performances they are indisputable masterpieces of genuine romanticism. The phonograph can seldom give us the haunting and subtle musical fragrance we find here. This is a rare record and one of indescribable beauty.

Choral

Victor 35932 (D12, \$1.25) **Gems from Cavalleria Rusticana, and Gems from Pagliacci**, sung in English by the **Victor Opera Company**.

A good record for transitional purposes, to lift the popular music lover into the slightly higher altitudes of the operatic twins, Cavalleria Rusticana and Pagliacci. Since English is used, one might wish for a little more distinctness of enunciation, but for the rest the performances are competent, with the soprano soloist deserving of first honors. An excellent disk for its purpose it will not appeal to the more experienced music lover who probably has already the excellent records of these various excerpts, particularly those by the Metropolitan Opera House Chorus, or the remarkable Odeon disk of the Mascagni Easter Hymn.

STEPHEN FOSTER MELODIES

Victor Album C-2 (4 D12s, Alb. \$6.00) **Stephen Foster Melodies**, by **Nat Shilkret**, the **Victor Salon Group**, and the **Victor Orchestra**.

The centennial of Foster's birth was celebrated in 1926 and the December issue of the The Phonograph Monthly Review for that year contained a biographical article by Richard G. Appel and a list of recorded works then available. The list has been considerably augmented since that time, but this Shilkret album is the first major recorded representation of an American composer whose works have become an accepted part of the folk music of the entire world. I note with particularly keen interest the fact that the Victor Company lists this set in its September supplement under the classification "American Music", a procedure which was urged in these pages over a year ago ("A Glance at Recorded American Music"). The supplement heading reads in full, "Modern American Music," however, for some reason not readily apparent, probably the nature of Shilkret's arrangements, which are of the present day semi-jazz, movie presentation" type throughout. Indeed the set itself might more accurately be titled, "Salon Arrangements of Stephen Foster Melodies."

The selections are as follows:

Part 1. Open Thy Lattice Love, Uncle Ned, Village Maiden Beautiful Dreamer.

Part 2. Ring de Banjo, Oh! Lemuel!, Nelly Bly, Oh! Boys Carry Me 'Long, Lou'siana Belle, De Camptown Races.

Part 3. Nelly Was a Lady, Jeanie With the Light Brown Hair, Oh! Susanna, Come Where My Loves Lies Dreaming.

Part 4. Hard Times Come Again No More, Angelina Baker, Gentle Annie, Old Dog Tray, Some Folks Like to Sigh.

Part 5. Old Black Joe.

Part 6. My Old Kentucky Home.

Part 7. Massa's in de Cold Cold Ground.

Part 8. Old Folks at Home.

As a major recorded representation of Foster and American Music the set is to be welcomed, but as far as the actual versions go, it is of very slight interest to cultured music lovers. As noted, the performances are all of the broadcast hour, movie presentation type, and while Shilkret holds himself somewhat in check during the first two disks, in the last two he lets himself go with every conceivable variety of violin and flute obbligato, bird twitterings, melodramatic recitations, and what not. All of which are no doubt edifying to and appreciated by an average movie audience.

The playing itself is splendid of course, as is the recording, and the vocalists—particularly the soloists—deserve praise. The performances are most successful in the livelier pieces, Ring de Banjo, Oh! Lemuel, and De Camptown Races, and in Old Folks at Home until the sincerity of the piece is destroyed by a spoken passage. The banjo parts are excellent throughout (I wished there were more), and the harmonica solo in Louisiana Belle is a felicitous touch. My favorite among the Foster songs, Oh! Susanna (to my mind one of the finest and most characteristic pieces of American music) was given but scant attention, a real pity, especially as Shilkret is most happy in his arrangements and performances of music of this character.

This set is undoubtedly headed for immense popularity and probably will be of value to the musically semi-illiterate in familiarizing them with Foster's melodies in an idiom which they can easily understand. But a sincere and unadulterated exposition of these undying songs is still needed. We shall have it someday, and in the meantime there is no danger of the songs losing their freshness or moving emotional force.

O.C.O.

Chamber Music

National Gramophonic Society 105-8 (4 D12s) Brahms: String Sextet in G, Op. 36, played by the Spencer Dyke String Quartet assisted by James Lockyer and Edward Robinson.

The phonograph has done well by Brahms of late and this present sextet is a welcome addition to Brahms literature, especially inasmuch as we might have had to wait some seasons before it would be forthcoming from one of the recording companies. It is a good choice for the N. G. S. and the Spencer Dyke Quartet, properly augmented, do it full justice. The recording is excellent and the performance thoroughly competent, pleasantly free from any suggestion of the pedantic. The composition is undeniably "scholarly" and admirably so, but it is also rich with red-blooded life. The players do well to take it seriously without undue seriousness; accurately without stilted meticulousness. It provides sound musical nourishment and while some phonographic epicures may think at first it is not highly seasoned enough, if they give it a trial they will never suffer musical indigestion.

A work of sound and deep merit of which the sincere music lover will never tire, finding it of ever greater spiritual sustenance long after he has lost interest in other disks of flashier and less surely founded appeal.

(There is an excellent analysis of the composition on page 115 of "The Gramophone" for August, 1928. I add my recommendation to P. L.'s that a miniature score be used to derive the greatest pleasure and value from the records.)

Victor Musical Masterpiece Set M-34 (5 D12s, Alb., \$7.50) Schubert: Quartet in D minor ("Death and the Maiden"), played by the Budapest String Quartet (Hauser, Roisman, Ipolyi, and Son). (On the tenth side the Budapest Quartet plays the Canzonetta from Mendelssohn's Quartet in E flat, Op. 12.)

Nearly two years ago Columbia issued a recording of this work by the London String Quartet which was acclaimed as one of the finest achievements in quartet recording up to that time. Two years of progress and new developments in the recording laboratory give the new set a decided

mechanical advantage. It does not possess the stereophonic realism of the latest N. G. S. Ravel and Malipiero quartets; it is somewhat more subdued in quality, without however falling short of the highest standards of clarity and freedom from distortion.

The Budapest four are very earnest and capable musicians. Their performance is irreproachable, except perhaps on the grounds of over-soberness, if indeed that is any fault in these days when the emotional pendulum swings so frequently in the other direction. The appeal of the work is not immediate nor overwhelming; one listens attentively for some time before the sheer competence of this very serious organization gradually begins to evoke first respect and then admiration and liking. I particularly like the way they take the second movement, the variations on the theme of Der Tod und Das Mädchen, from which the quartet is named. Their ensemble is very discreetly balanced, with no individual striving for the slightest prominence. While the tone of the ensemble is hardly as warm or as full as that of the Leners, for instance, it has considerable powers of breath and color, and in the Scherzo and Finale, even of vividness and grace.

This quartet is Schubert's best known essay in this form and it will always remain one of his favorite compositions. I sigh a little for a recording with perhaps a shade less unbending seriousness and avoidance of geniality, but this set is so meritorious in every other respect that I should be unappreciative indeed if I did not give it the heartiest endorsement. A worthy tribute to the composer and to the artists, as well as an addition to the Victor Masterpiece Series that fully upholds the standard set by earlier chamber music recordings.

(I should add that though the Columbia version is in eight instead of nine record sides, it is also complete, except for repeats. The Mendelssohn piece on the odd side of the new set is a neatly turned musical trifle of no particular interest except in the dextrous way the Budapest Quartet plays it.)

Columbia Masterworks Set 91 (4 D12s, Alb., \$6.00) Schubert: Trio in B flat, Op. 99, played by Myra Hess (piano), Jelly D'Aranyi (violin), and Felix Salmond (cello).

Columbia has mustered a notable ensemble to rival the famous Casals-Cortot-Thibaud combination, whose Victor recording of this same Trio is one of the towering mountain peaks of phonographic literature. To make another recording of this work after it had been done so magnificently is in itself demonstrative of no small courage. And their courage is not unrewarded, for the Hess-D'Aranyi-Salmond group does better even than we should expect. Their endeavor is a magnificent one: they submerge themselves totally in the music, they pool their several abilities into an ensemble of splendid evenness and balance, and they are ably supported by the recording director. And it is not the artists or the company that is to blame that the Casals-Cortot-Thibaud version is still unsurpassed and unequalled.

I observe with interest that a British colleague points out the difference between the two versions as lying in Casals' being the authoritative spirit in one, while in the other the ensemble is perfectly balanced with no musical predominance. I cannot share his view, although I unreservedly agree that Casals gives the Victor set its unusual significance, but only because we listen more intently to his part, knowing beforehand what perfection of detail he will give us. For all its "endless variety of color," his is by no means predominate, but gauged accurately to blend evenly with the others. It is the Columbia set which falls a little behind on this count, for D'Aranyi's part is hardly as well poised to the others as that of Thibaud is in his ensemble. And while I yield to none in my admiration of Myra Hess, and while I ill conceal my dissatisfaction with many of Cortot's solo performances, in ensemble I have to admit him unapproachable, for all the exquisite artistry which Miss Hess lavishes on her part, here as always.

But it is idle and impertinent to compare two such sets as these. Both are on the highest plane of musicianship, and the infinitesimal faults which we may profess to see on careful examination with a critical stethoscope would pass for virtues on the first water in the performances of lesser artists! The slight differences in the interpretations are differences of taste and temperament, in choosing between the two versions these will naturally influence the

purchaser, who may also be swayed by the important consideration of price—the Columbia set is four dollars cheaper than the Victor. But the value of both is not to be reckoned in dollars and cents; both are musical treasures, and the composition itself is not only one of Schubert's most masterly achievements, but one of the very finest works in Trio literature, and an ideal introductory work to all chamber music. Whatever other Schubert works you buy this Centennial year, do not, by any chance, fail to obtain one or the other recordings of this Trio in B flat!

National Gramophonic Society 163-4 (2 D12s) Malipiero: Stornelli e Ballate, played by the **Poltronieri String Quartet of Milan**.

Isn't this Malipiero's phonographic début? The Poltronieri organization has already appeared on records (and to advantage) in the N. G. S. issue of a Boccherini quartet. While they were concertizing in London, advantage was taken of an opportunity to do some more recording, and the work chosen was this one which they play with exceptional authority, inasmuch as they gave the work its initial performance over four years ago in Milan, where it was booed, applauded, and encored. It is a splendid choice for recording, by virtue of its giving the foremost modern Italian composer worthy recorded representation, and giving the composition itself a better chance for appreciative study than an occasional concert performance could ever do.

The playing and recording are superb, in every way equal to that memorable performance of the Ravel Quartet by the International String Quartet. Intensely realistic, the string tone comes out with tremendous force, and yet no matter how forcible the playing may be, there is no suggestion of distortion or over amplification.

The music itself is good strong meat. One is reminded occasionally of Hindemith and Bartok, but Malipiero has none of the somewhat contemptuous facility of the former, and his comparison with the latter is based on his very laudable qualities of soundness of structural sense, significance of music ideas, and an unsoftened directness in their exposition and development. Like Bartok's works, it has a folk music background, if not actual basis. It is not easy or sugared listening, but its vitality and muscular strength are very satisfactory. A work to study, and one whose study is very much worth while, it takes a high place in the list of recorded modern music.

Instrumental

PIANO

Columbia Masterworks No. 92 (5 D12d, Alb., \$7.50) Schubert: Sonata in G, Op. 78, played by **Leff Pouishnoff**. (On the tenth record side **Pouishnoff** plays the **Impromptu in A flat, Op. 142, No. 2**.)

This is a much more mature work than the Sonata in A recorded by Myra Hess. It is constructed on an impressive scale, not incomparable with that of the C major Symphony; indeed the work although sufficiently pianistic is strongly symphonic in character. Has it ever been orchestrated, I wonder? The first and second movements are in three parts, the scherzo (popular as a separate piece) in one, and the finale in two. Obviously it is not a short sonata, but it is not a tedious one by any means.

The performance gives one a new respect for Pouishnoff; I had no idea he was as big a man and as sincere an artist this reading shows him to be. I have seldom heard such genial and unpretentious playing maintained so evenly throughout a long work. The recording is like the performance, unspectacular but crystal clear, and it catches perfectly Pouishnoff's admirable piano tone, one that is never too dry nor over-luscious. A firm, deep breathing, flexible, and thoroughly satisfying reading,—Schubertian to the core.

I care less for his performance of the familiar Impromptu. Doesn't he play it exceedingly prosaically, or am I still bewitched by the memory of Paderewski's way with this lovely song without words? (It makes a very nice waltz, by the way, as proved by the Hungarian Rhapsody Orchestra in a Schubert Medley in the Victor International

list. Their arrangement may be sacrilege, but it is very pleasant for all that!)

The sonata recorded by Myra Hess should precede this one in making an acquaintanceship with Schubert's piano music; in fact this set is decidedly for the more experienced music lover than for the less discriminative novice.

H. M. V. DB-1132-4 (4D12s, Alb.) Chopin: Twelve Etudes, Op. 10, Waltz in E flat, and Berceuse, played by **Wilhelm Bachaus**. (Imported through **The Gramophone Shop, New York City**.)

This is a worthy companion to Cortot's album set of the twenty-four Preludes, and undoubtedly will be given an early American release, likewise. The recording is very successful and the performances lucid and vigorous. Bachaus is a wise choice for the Etudes; there are other pianists who do some or all of them better, but their performances would hardly be as phonographic, i. e., both susceptible of flawless recording and admirably suited by nature of their straightforward readings for the purpose of study. Bachaus is in his characteristic vein—alert, energetic, somewhat colorless, but impressively capable. I should like a little more intensity and "revolt" in the Revolutionary Etude, but I had never imagined Bachaus could sound such emotional depths as he does in that magnificent poem which is the third study—Chopin's own favorite and one of his noblest creations.

The Chopin Etudes are an essential part of piano literature; they might even be called the basis of modern piano playing, for the pianist who has thoroughly mastered them, both technically and interpretatively, must be ranked as a full-fledged journeyman in his art. They are as worthy of study by ear as by fingers, and the non-pianist can gain a new appreciation of piano technique through their phonographic acquaintanceship. The second book of Etudes, Op. 25, should be given early issue to complement the present set.

Bachaus' performance of the waltz is very spirited and brilliant. His Berceuse is far less successful: here clarity and exactitude are incongruous with the mood of poetic warmth. The record will be of great value to any student of this piece, however; the notes are played beautifully—it is the spirit of the piece that is lost.

Victor 6840 (D12, \$2.00) Strauss: Blue Danube Waltz—Concert Arabesques by Schulz-Evler, played by **Josef Lhevinne**.

Lhevinne makes a welcome return to the phonograph, and his Victor début, in characteristic and brilliant fashion. The Schulz-Evler arabesque on the Blue Danube Waltz is a tried and true concert hall war-horse of the old school: a prodigious display of technique, neatly sugared with the familiar melody, and with abundant opportunity for firing off all the weapons in the virtuoso pianist's armory. The performance omits nothing and softens nothing. Aided by the powerful recording it quickens one's pulse and commands unqualified admiration. The work should sell well; more, it should do much to arouse interest in piano records and a new appreciation of the abilities of modern recording processes with this instrument. Not only Messrs. Anderson, H. M., and other piano record connoisseurs will be delighted with this release; it is an event of general significance. Perhaps later Lhevinne will record some works of greater musical import, but the virtuoso and sensational qualities of this disk make it a wise choice with which to begin a Lhevinne series.

Polydor 62639 (D10) and 66712 (D12) Beethoven: Sonata in E minor, Op. 90, played by **Wilhelm Kempff**. (Imported through the **H. Royer Smith Company, Philadelphia**.)

A continuation of the excellent Polydor Beethoven piano sonata series and in every way fully up to the standard set by the earlier releases. This sonata is in two movements. The first occupies both sides of a ten-inch disk, the latter takes both sides of a twelve-inch disk. The first movement is particularly delightful, with an almost Schubertian simplicity and directness of utterance.

Polydor 95044-5 (2 D12s) Liszt: Rhapsodie Espagnol (three record sides), and Sonnetto del Petrarca No. 104, played by **Walter Rehberg**. (Imported through the **H. Royer Smith Company, Philadelphia**.)

Rehberg, the first to record Schumann's great Phantasie, has a number of outstanding works to his credit. This, however, is the first of his releases to reach the Studio.

Like Kempff he is obviously a musician of solid rather than flashy merits. His technical competence is evident, but with Liszt I would like a little more éclat, even showmanship if you will. Liszt was a master showman himself and too much reserve is decidedly incompatible with his music. But for all that these are notable and startling disks, magnificently recorded, surpassing even the excellent standard set by Kempff's sonata series. The first side especially will astound even the hardened record collector. The Spanish Rhapsody is an interesting piece, well up in the ranks of Liszt's more significant works for the piano. So impressive is the first part, however, that the rest sounds somewhat anti-climactic. The Soneto del Petrarca is one of a set of three from the *Années de Pèlerinage*; it is more familiar in recital than the rhapsody. Both pieces will be treasured by every piano record collector.

Polydor 95047-9 (3 D12s) Schubert: Wanderer-Fantasie, Op. 15, played by Walter Rehberg. (On the sixth side **Rehberg** plays the **Menuett** from **Op. 78.**) (Imported through the **H. Royer Smith Company, Philadelphia.**)

The *Fantasie, Op. 15*, is usually considered the peak of Schubert's works for piano solo. Freed from the conventional restrictions of the strict sonata form, Schubert wrote here in less constrained fashion, without the weakness for inane literal repetitions. The work is a monumental one and on a heroic scale that is uncommon with the composer. With the *C major* symphony it gives a new insight into Schubert's depth of character which was not always content with the facile lyricism of his lesser creations. In the hands of some pianists the *Fantasie* is often made to seem monstrously long and dull in the concert hall; a real pity, for such performances have undoubtedly done serious harm in arousing a prejudice against a work of genuine interest and genius. Fortunately, **Rehberg** is of a different stamp from the misinterpreters of the piece. His performance commands all the requisite breadth and nobility, aided by recording of an excellence no less impressive than that of the *Liszt Rhapsody*. There is not a dull moment in the five record sides in which the work is recorded. On the odd side, **Rehberg** plays a vigorous and delightful *Menuett* from Schubert's *Op. 78*.

These records stand well to the forefront among the major contributions to Schubert recorded literature which the present centennial celebration is giving us.

Columbia 157-M (D10, 75c) Ravel: Pavanne pour une Infante defunte, played by Myra Hess.

This *Pavanne* is one of Ravel's earliest works (1899) and still remains the one by which he is best known. The composer himself holds that it reflects the influence of Chabrier too strongly, but while there is an element of truth in this accusation, it does not detract in the slightest from the essential originality and force of the piece. The mood is one of sustained and yet gentle grief, that of a delicate dance of death for a Spanish child-princess. Beneath its quaintly formal contours there is a surge of agonizing sorrow, infinitely more moving in its restraint than would be a direct and unbridled utterance.

No one could be better suited to record the *Pavanne* than **Myra Hess** and it is needless to say that she plays it with the tenderness and compassionate grace that mark her artistry and which are within the grasp of few other concert musicians. A lovely record and one for which music lovers should be grateful indeed.

(An orchestral recording of the *Pavanne* is available from French H. M. V. as played by **Copolla** and the *Gramophone Symphony*. It is issued on one side of a twelve-inch disk, the other containing Ravel's none-too-convincing experiment with jazz, the *Five O'Clock Fox Trot* from *L'Enfant et les Sortilèges*.)

VIOLIN

Columbia 158-M (D10, 75c) Schubert-Elman: Wiegeliend, and Novacek: Perpetuum Mobile, played by Naoum Blinder with piano accompaniment by **Valentin Pavlovsky.**

This is easily **Blinder's** best recorded representation to date. The scurrying notes of the *Perpetual Motion* allow him no opportunity for the over-lushness of tone which has disfigured his other releases. The *Schubert Cradle Song* is a simple, somewhat *MacDowellian* thing, but **Blinder** wisely resists the temptation to sentimentalize it. He plays with ease and dexterity, the recording is good, and the accompaniments are excellent.

Columbia 155-M (D10, 75c) Bach: Bouree in B minor, and Beethoven: Minuet in G, played by Joseph Szigeti.

The *Bourée* is unaccompanied and played with **Szigeti's** invariable nicety of tone and phrasing. It is rather odd to hear him in the perennial *Minuet in G*, but he approaches it quite seriously; his performance is gentler and more graceful than most of those on records.

Victor (Spanish list) 1336 (D10, \$1.50) Quiroga: Danza Espanola, and Canto Amoroso, played by Manuel Quiroga.

Quiroga is apparently a Mexican *Kreisler* of no mean abilities. His *Canto Amoroso* has echoes of the *Caprice Viennois*, but his playing is competent and brilliant with a Latin fervor, at times approaching literal savagery. His intense tone must have been difficult to record, but the feat is admirably achieved.

Victor 6841 (D12, \$2.00) de Monasterio: Sierra Morena (Serenata Andaluza), and La Romanesca (16th Century Melody harmonized by Achron), played by Yehudi Menuhin with piano accompaniments by **Louis Persinger.**

An amazing record: surely **Master Menuhin** is no twelve-year-old boy of flesh and blood! His first record displayed unusual assurance and power for a child virtuoso, but this one with its wealth of broad, rich tone is quite flabbergasting. The technical mastery displayed in the *Serenata* is admirable, but the remarkable depth and maturity of the playing, particularly in the grave measures of the 16th century melody, is what overwhelms one. The choice of selections deserves a word of unqualified commendation. Both the **Victor Company** and **Menuhin** should be congratulated that he is represented by unspoiled and sturdy music, a far cry from the war-horses one feared he would ride. The boy is a sincere and real musician and not a side-show exhibit: fortunately his record releases bear out that truth.

R. O. B.

Popular Vocal and Instrumental

The most pleasing popular vocal record of the month is to my ears **Victor 21527** (October 5th release) whereon **Grace Hayes** sings the two great *Blackbirds* hits, *I Can't Give You Anything But Love* and *I Must Have That Man*. **Miss Hayes' style** is one of delightfully subdued and intimate lyricism and she "puts the songs across" in very unpretentious but appealing fashion.

Victor issues two election disks, **The Happiness Boys'** amusing **Mr. Hoover—Mr. Smith** (21607) and **Amos and Andy's** unamusing *Presidential Election* (21608.) Among the vocals I like best **Franklyn Baur's** bland and yet intense versions of *My Angel* and *Revenge* (21591); **Johnny Marvin's** *Old Man Sunshine* and *If You Don't Love Me* (21609) are in his characteristic manner. One of the best instrumentals of the month is 21598, *La Golondrina* for saxophone duet by **Rudy Wiedoeft** and **Arnold Brilhart**, and *Rubenola* by **Wiedoeft**, solo; *La Golondrina* is very smoothly played and recorded, and the "hick fantasy" on the reverse is amusing. **Crawford's** organ solos on 21611 and 21630 are colorless; **Bud Billings' Southern** stuff on 21604 hardly merits mention.

The **Brunswick** leaders are 240, whereon **Marc Williams**, the "Cowboy Crooner" sings the famous ballad, *Willie the Weeper*, and a naive song of covered wagon days, *Sioux Indians*; both will appeal to students of Americana. There is some good conventional singing in the **Yale Trio's** *Dream House* and *Sweet Ella May* (3981) and the **Kanawha Singers' Goodbye My Lover Goodbye and *That Good Old Country Town* (3991—the last-named piece has a nice accompaniment and a catchy tune.) **Vaughn de Leath** is better than I have ever heard her before in *Ginger Bread Brigade* and *Mother Goose Parade* (3988), novelty songs of particular appeal to children. **Edith Evans** sings *Oh You Have No Idea* and *Get Out and Get Under the Moon* fairly well but without much vivacity; the piano accompaniments are good (3999.) Unfortunately the most promising **Brunswicks** have not yet put in their appearance for review: 20069 is a twelve-inch disk coupling the *Improvisation* and *Contrasts* from **Lee Sims' Five Piano Rhapsodies** played by the composer; 4010 couples *When Summer* is**

Gone and If I Lost You also played by **Sims**; and 4008, two Scandals hits by Harry Richman and Frances Williams.

There are several fine **Columbia**s, led by Clarence **Williams'** Farmhand Papa and My Woman Done Me Wrong (14341-D), **Ukulele Ike's** It Goes Like This and Half-Way to Heaven (1523-D), Peter **Wooley's** Moonlight Madness and If You Don't Love Me (1520-D), and Charles W. **Hamp's** Rosette and Down Where the Sun Goes Down (1487-D); the last-named singer would be more effective if he would curb his excessive indulgence in meaningless crescendos and diminuendos. Lee **Morse** has an interesting accompaniment in her very sentimental Mother and Dad and Shadows on the Wall (1497-D); Edith **Clifford** and **de Leath** are conventional in Why Do They Call Them Flappers and Giggling Gertie (1513-D); **Van and Schenck** strike me as sillier than ever in their Skadatin-Dee and Get Out and Get Under the Moon (1492-D); Seeger **Ellis** does well with When You're Smiling (1494-D); James **Melton** is very intense and pseudo-operatic in My Angel and Neapolitan Nights (1493-D); and the **Diplomats** are only fair in Blue Grass and Just a Little Blue (1495-D.) I confess with diffidence that Vernon **Dalhart's** much touted Bum Song (1488-D) strikes me as absolutely colorless and by no means comparable with the delightful ballads of **Edd Rice** and **Marc Williams**. The race and southern series merit no special mention; the so-called comic dialogue of **Bud and Sam** (14347-D) fails to stimulate laughs or even smiles; **Nellie Florence** is very "wild" in her Jacksonville and Midnight Weeping Blues on 14342-D.

The **Okeh** releases for this month and the last have still failed to materialize although they are assured to be "on the way." However, I have heard Wilton **Crawley's** Old Broke Up Shoes and I'm Forever Changing Sweethearts and they are excellent indeed; the vocal choruses exhibit again **Crawley's** strangely charming voice and reveal his practical but engaging philosophical turn of mind.

Dance Records

The dance releases for the month strike a new high level of variety and excellence in both the smooth and hot classifications. **Brunswick** sweeps the field with an unusual number of first-rate disks, led by **Ellington's** Black Beauty and Take It Easy issued last month by **Vocalion**. **Ellington** is also heard in Yellow Dog Blues and Tishomingo Blues (3987) strange pieces, but hardly as striking as his best efforts; the beginning and end of Yellow Dog Blues have the authentic Ellington touch, however. **Carroll Dickerson's Savoy Orchestra** is new to me, but its smoothly vigorous Black Maria and Missouri Squabble on 3990 merit immediate attention; the piano solo in the latter is particularly good. But in the way of piano solos, I have yet to hear anything on records (with the inevitable exception of some of Arthur **Schutt's** work) comparable with the solo in I've Found a New Baby by the **Chicago Rhythm Kings** (4001): it is a veritable rip tide of rhythmical cross currents. The orchestral playing is hot and ingenious and there is a rarely excellent vocal chorus in There'll Be Some Changes Made (on the reverse): a record for every hot jazz fan. **King Oliver** is always good, but he is at his best in Every Tub and Showboat Shuffle on 3998; blue playing of lovely tonal qualities. The **Original Wolverines** continue to arouse admiration; their Royal Garden Blues and A Good Man is Hard to Find (4000) smack very strongly of **Nichols' Pennies** at their best, particularly the guitar and trombone solos. **Nichols' Pennies** in person are in their glory on 3989, Imagination and Original Dixieland One Step; **Miff Mole** does some of his superb tromboning in the latter; the former is slower and sweeter than the **Okeh** version by the same orchestra. The **Six Jumping Jacks** do their best work in months with Nagasaki and Sweet Susie (4011); the clear powerful recording gives them good support. **Arnold Johnson** is smooth, vigorous and ingenious, as always in Georgie Porgie (3980); Old Man Sunshine by **Bernie Cummins**, on the reverse, is much less interesting. **Cummins** does a little better with Chiquita and Out of the Dawn (3996); Vincent **Lopez** is very sonorous in his versions of Blue Grass and Lonely Little Bluebird (4002); and the

Regent Club Orchestra turns in a rich, yet not sickishly sentimental, Jeannine and Someday Somewhere (4017); **Eddie Thomas'** vocal chorus in the latter deserves praise. A remarkable list of fine jazz—and topped by **Lopez'** great twelve-inch record of Alexander's Ragtime Band, reviewed elsewhere in this issue.

The **Columbia** list is also unusually rich in fine dance disks, with all the regular **Columbia** bands at the top of their form. **Paul Ash's** Orchestra displays some noteworthy fiddling in its vigorous and yet rich versions of Out of the Dawn and Ten Little Miles (1531-D); **Leo Reisman** couples a nice Blue Shadows with Raquel (a twin sister of Ramona) on 1521-D, and a very powerful I Still Belong to You with the best recorded version to date of Old Man Sunshine (1506-D); and **Paul Whiteman** is more interesting than he has been of late in a sturdy Out of Town Gal coupled with a dull Driftwood (1505-D); his Is It Gonna Be Long has a nice tune (1496-D—with I'd Rather Cry Over You), and **Georgie Porgie** and Oh You Have No Idea (1491-D) will have their admirers—I prefer both pieces in other versions. **Ted Lewis'** Jungle Blues and Jazzy Holiday are both good (1525-D); **Ted** displays some old time clarinet playing in the latter. **Harry Reser's** banjo is the feature of a noisy but ingenious When Eliza Rolls Her Eyes (1524-D); What a Night for Spooning is less interesting. **Ben Selvin** is duller than usual in Grieving and Jeannine (1512-D); a fine harmonic progression used frequently in the former is its best feature. **Eddie Thomas'** My Darling is very sweet, but **Kaley's** Gee But I'm Lonesome is mediocre (1511-D). **Ben Selvin** is also heard in Just Imagine and Dream House on 1490-D, and the **Californian Ramblers** have smooth versions of Adoree and Who Wouldn't Be Blue (1504-D.) I have saved the best for the last, 14348-D in the race group, whereon **Clarence Williams' Jazz Kings** have a smooth-running Keyboard Express (note the descending scale passage for tuba!); on the reverse, Walk That Broad adds measurably to the gaiety of the nations.

Victor is not outdone by the masterly efforts of **Brunswick** and **Columbia**; their list also is one of the best balanced in months. Among the smooth records are 21610 with a fine Tell Me Your Sorry by **Don Bestor** (who evidently is to be watched) coupled with a nice, but not as good, Happy Days by **Charlie Fry**; 21601 with two of **Jacques Renard's** best, Sweet Ella May (with its discreet Schubert Centennial tribute) and There'll Never Be Another You waltz; 21615, with **Johnny Hamp's** invariable smooth vigor displayed in Half Way to Heaven and Two Lips; 21603, Moonlight Madness and Nagasaki played indifferently well by **Shilkret**; and 21602, Don't Cry Baby and Is It Gonna Be Long; played with abundant vitality by **Frankie Masters**. The **Troubadours** offer their usual waltz coupling on 21606, When Love Comes Stealing and A Kiss Before the Dawn; both are mediocre. The supply of **Whiteman** recordings is not yet exhausted and 21599 is one of his best: Three O'Clock in the Morning is a straightforward likable piece of work, but Oriental with its echoes of Cui is deserving of real praise. Less striking are 21572, 21590, and 21589 by **Shilkret** (Jeannine and Out of the Dawn), **Troubadours** and **Goldkette**, and **George Olsen** (Ten Little Miles and Driftwood) respectively; **Goldkette's** That's Just My Way of Forgetting You, sentiment with a smile, is the best of the group. For hot jazz and the keenest enjoyment 21611 and 21605 carry away the honors. On the former **McKinney's Cotton Pickers** play a furious Milenberg Joys and a more restrained but even more admirable Shim-Me-Sha-Wobble; the rich tonal coloring in even the hottest passages is especially noteworthy. 21605 couples the **All Stars** and **Eddie South's Alabamians**; the former are vigorous but none too striking (for once) in I'm More than Satisfied, but the latter are splendid in That's What I Call Keen, a piece displaying an abundance of excellent fiddling and some good vocal choristing.

An **Ellington** disk of hits from the Blackbirds of 1928 is announced by **Okeh**, also a reputedly ultra-smooth concert version of Was It a Dream? by **Dorsey Brothers**. Surely they will come to hand before another month is out. Even without them, however, the jazz addict will have little difficulties in satisfying his needs from the plethora of **Brunswick**, **Columbia**, and **Victor** offerings.

Rufus

Foreign Records

International. The Victor orchestrals by Dr. Blech, Piero Coppola, and the Hungarian Rhapsody Orchestra are reviewed elsewhere, as are the Brunswick releases by the International Concert and Brunswick International Orchestras. The former organization is also heard to advantage in Brunswick 77009, coupling Lindsay's Aisha-Indian Intermezzo and Lehar's Gypsy Love Waltz. The Municipal Band's Wedding of the Winds and My Treasure (57014) also deserve mention. From Columbia there is a band coupling by the Columbia Band (Lullaby Waltz and In the Golden Autumn Time—12086-F), and a disk of accordion solos by Charles Magnante (12087-F).

German. Several Victor releases are reviewed under "Vocal." Of special interest is a novelty disk by the Benisch Eisenschiml Group in Schnitzelbank (59044), a cumulative comic song with snatches of the Austrian National Anthem, sung and recorded with great zest. Marek Weber is very vigorous in his versions of Mein Heidelberg and In der Pfalz (81295), and the Grosses Militarorchester is equally so in the Pariser Einzugmarsch and Sedan Marsch (81374). Die sechs hungrigen Musikanten offers a typical German street band performance on 59051. The leading Columbia disks are 55128 and 9-F by Peter Mullers Kapelle playing Die Schmiede in Walde, Die Muhle im Schwartwald, Der lustige Kupferschmied, and Die Tiroler Holzhacker Bub'n in lively and whole-hearted fashion. John Glaser sings Wie einst am Rhein and Rheingold on 5161-F, and Altmeister Engel has two nice solos on 55127-F. Brunswick releases only three disks, 73026, 53038, and 53041, respectively by Peter Stahls Schwaben Kapelle (Fresche Madl and Erinnerung Polka), the Geschwister Hinterhofer with zither accompaniment, and Karl Priester (Ramona and Mein Himmelreich). As usual, Peter Stahls leads.

Armenian. Columbia is alone with two records of popular songs by Vahe Utudjian, tenor (28005-6-F).

Bohemian. Vojta Martinek is featured on the Columbia list (119 and 121-F); Victor offers a two-part duet by Libuse a Jiri Prokop (81437), the Hermanova and Cesco-americka bands, and Albrecht and Hruska, tenors.

Bulgarian. N. Doneff makes his Victor debut on two twelve-inch disks, 59048-9, the first of a series by this noted European artist.

Finnish. The B. S. S. Clubin Orkesteri plays two marches on Columbia 3084-F; Kauppi, Vuorisola, and Saari have vocal selections on 3083-F, 3085-F, and 3086-F. Pekkarinen (comedian), Larsen (accordionist), and Jurva (baritone) are represented on the Victor list.

French and French-Canadian. The Brunswick list features three records by Louis Chartier, with special mention going to 52022 (Les Rameaux and Hosanna). On 52016 Mme. Lariviere is heard with Emil Cour in J. Faure's Sur le Lac d'Argent. Jean Cartier sings Ramona for Columbia (34158-F); the Quartor Sylva has a two part Quartette, Le bon vieux Temps, on 34135-F; and F. Malouin plays the Reel Lindbergh on 34159-F. There are no Victor French releases this month, although reference should be made again to La Marseillaise by the Republican Guard Band issued in the International series.

Greek. Columbia offers folksongs by Milton Kazis and Marika Papagika, and waltzes by the Efthimios Keros Hawaiian Orchestra. Victor features two cabaret sketches by T. and T. Demetriades, two more Poulos records, and violin solos by Alexis Zoumbas.

Hebrew-Yiddish. The Victor record by Ludwig Satz, celebrated Jewish comedian, is outstanding (59050), followed by a Rosenblatt disk (And When the Ark Had Rested), and character songs by Myra Sokolskaya (81418). Brunswick features folksongs (Klip-Klap and Er Hot Mir Zugezugt) by Isa Kremer on 67082, character songs by Maurice Schwartz and Celia Boodkin, and excerpts from Secunda's operetta "Sasha" by Michal Michalesko (67110-1).

Italian. There are long lists from all three companies; a few only of the leading works can be mentioned. Columbia: 14389-F (Il Generale Nobile al Polo Nord, parts 3 and 4, by the Compagnia Columbia), 14395-F (Fiore Di Napoli and Mandolinata, by the Orchestra Columbia), and 14393-F (a mazurka and a waltz by the Orchestra Coloniale). Brunswick: 78004, a brilliant record of Addio Terra Nativa and Di Te Bella Imagine from L'Africana, played by Sal-

vatore Minichini and his Italian Royal Marine Band (C. Buono, cornet soloist). Victor: 81367, comic sketches by the Victor Comedy Company, and 81371, Mogador and Nel Brasile, by Daniele Serra, tenor.

Japanese. Victor issues four splendid records of songs by Yosie Fujiwara, beautifully sung to adroit and very pleasing piano accompaniments. 4041 (Tales of Mother Fox and Plovers), 4042 (Port of Habu and Sleepy Head), 4043 (Whaler's Song and Youthful Boatman), and 4045 (Lament and Gombel Sow), ten-inch red seal disks, \$1.00 each. The songs on 4043 are perhaps more exotic than the others, and more interesting, but the others are very pleasing and not at all strange to Occidental ears. Lament and Plovers can be particularly recommended.

Lithuanian. Of the three Victors, 81443 is the most interesting, as an example of the Lithuanian dance orchestras so popular among the hard-coal miners.

Polish. Brunswick 60068 and 60071 contain songs by Mercel, baritone, and Kantor, tenor; the latter sings two of his own compositions. Leading the Columbia list are folksongs by the Kwartet Braci Okulskich (18285-F), orchestras by the Wiejska Orkiestra (18280-F), and harmonica solos by Edw. Mika (18279-F). The Victor list is long, featuring the Dukli-Kmiecia, and Podraza orchestras (81449, 81450, and 81452).

Portuguese. Columbia releases represent Abranches, Carmo, and Matos-Alves. The long Victor list features six European and one Brazilian artist.

Roumanian. The Orchestra Pavel Sarbu is heard on Columbia 31061-F; George Radu sings on Victor 81444 and 5.

Scandinavian. Ruth Peterson does well with two religious songs on Victor 81416, and Bert Lemans discourses comically about military training and mother-in-laws (Victor 81440). The Columbia leaders are 22078-F, waltzes by the Redvitt Band, and 22079, marches by the celebrated Karlskrona band, the Kgl. Svenska Flottans Musikkar.

Spanish-Mexican. The headliners in the long lists are: Brunswick 40437-8 by the Banda de la Marina de Chile, and 40428, fox trots by the Marimba Guatemalteca; Columbia: 3223-4-F, tributes to Carranza and Obregon by the Cancioneros de Sonora; Victor: 81345, Schubert's Serenata by Jejjia, and Canto de Amor (Blossom Time by Cueto and Pulido); 80679, fine popular songs by Pulido; 81400, a two-part Aires Andaluces by the Orquestra Tipica Fronteriza; and 81484-6, tributes to Carranza and Obregon by Conteras y Carrillo and the Banda Internacional.

Syrian-Arabic. Columbia 50004-X contains strange oud solos by Toufic Moubaid.

Ukrainian-Russian. Brunswick: 59045 couples folksongs by Isa Kremer, and 59061 waltzes by the Ukrainiska Orchestra. Columbia features folksongs by Dylloff, Bowsjover, Ordynsky, and Maruszcak. Victor: 21623 couples fascinating gypsy songs by Saveli Walevitch, baritone; 81376, couples folksongs by the Aristoff Choir, with W. Brammoff, soloist.

S. F.

Beginning our third volume with this number, plans are now being made for the publication of an Index to Volumes I and II of The Phonograph Monthly Review (October, 1926 to September, 1928 inclusive). We shall appreciate hearing from all readers who will wish to order a copy of this Index, so that we may make some estimate of the number necessary to print. The cost will be about \$1.00, depending of course, upon the number of orders obtained. Please address Editorial Department, 47 Hamstead Road, Jamaica Plain, Boston, Mass.

Lack of space has made it necessary to defer the next month reviews of several records mentioned in the Editor's "General Review" (Harty's Berlioz Hungarian March, Muck's Siegfried Funeral Music, etc.).

CONTENTS FOR OCTOBER

	PAGE
Photograph on Front Cover: Willem Mengelberg	
GENERAL REVIEW	1
<i>Axel B. Johnson</i>	
RECORDING CONDUCTORS (Continuation)	5
<i>Robert Donaldson Darrell</i>	
THE DEVELOPMENT OF A MUSIC APPRECIATION CLASS	8
<i>Alice B. Talbot</i>	
WILLEM MENGELBERG	13
PHONOGRAPHIC ECHOES	15
CORRESPONDENCE COLUMN	17
DANCE MUSIC OF CHARACTER	24
<i>An Interview with Leo Reisman</i>	
ANALYTICAL NOTES AND REVIEWS	26
<i>Staff Critics</i>	

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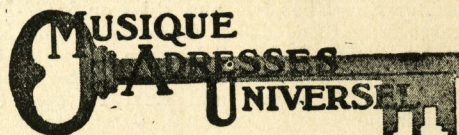
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